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Special Report: The GS Films of 2008

Two thousand eight will be a watershed year for the giant-screen industry in many respects. As we report in the article to the right, this year will see the debut of the IMAX digital projector in the last half of the year; it will also mark the opening of the first Hollywood picture to be shot, in part, with 15/70 cameras: **Warner Bros.**' ***The Dark Knight***; and 2008 could also set a new record for the number of films released to giant-screen theaters, surpassing 2002's peak of 20.

By our count, some 18 films are currently set to open in the next 12 months, including the five DMR titles so far announced. There were six DMR titles in 2007 and seven in 2006, so if two or more DMR films are added to the 2008 slate, and no other titles drop off, we will match or surpass the 2002 total.

Even if it doesn't set a new record, this year will almost certainly exceed 2007's slate of 16 films, a total that includes three animated films distributed only in Japan: ***Galaxy Express 999***, ***Pikachu's Ocean Adventure***, and ***Space Elevator***.

The number of films produced specifically for the giant screen jumps significantly this year to 13, from seven last year, and five in 2006, continuing a rebound in production from the fall-off that followed the glut of 14 original titles in 2002. The six 3D films of 2008 tie last year for the industry's historical record. (*See the chart on page 6 for the release history of the last ten years.*)

Also in common with last year, the 2008 roster includes three pairs of films with similar themes: the concert films ***U2 3D*** and ***Shine A Light*** (**Martin Scorsese**'s film of the **Rolling Stones**), the underwater films ***Wild Ocean*** and ***Dolphins and Whales 3D***, and the patriotically oriented ***Proud American*** and ***We the People***. As was the case in 2007, when two dinosaur films opened within weeks of each other, the latter two pairs are scheduled to open in February/March and September respectively.

A notable feature of many of this year's releases is their unconventional subject matter. Although a handful of giant-screen concert films have been made, none has been especially successful. The producers of *U2 3D* and *Shine a Light* clearly hope to break that pattern. The patriotically themed projects are blazing new trails, with no comparable previous titles in recent memory to scout the territory for them. ***The Greatest Journey***, from **SK Films**, traces the life of a Muslim scholar in the 14th century, the first giant-screen film to deal at any length with Islamic history and culture. ***Animalopolis***, produced by **Graphic Films** and distributed by **K2 Communications**, deals with a conventional topic — wild animals — in an

*(see **FILMS** on page 6)*

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Imax Signs 100-Screen Digital Deal With AMC

On Dec. 7, **Imax Corporation** announced a joint-venture agreement with **AMC Entertainment, Inc.**, to install 100 of Imax's new digital projection systems in existing AMC multiplexes in 33 major U.S. markets by 2010. With a projected value to earnings of US$30–35 million per year after three years, the deal is the largest in Imax's history, and will double the number of commercial IMAX theaters in North America, currently standing at 99. Installation of the first 50 systems will begin in July 2008 in 24 of the selected markets. The next 25 will be installed in 2009, and the rest in 2010.

As with previous JVs, the exhibitor is expected to pay about $175,000 to retrofit each auditorium, including a new silver screen, and Imax will provide projection and sound system hardware and installation with a value of about $500,000. Although specifics of the revenue split were not disclosed, Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** have said of earlier JVs that the partners share box office revenues in proportion to their initial investments until they are recouped, and 50/50 after that. In a conference call earlier this year the executives reported that "for the joint ventures opened approximately two years, the returns on the venture are in the 45% to 50% range. The initial performance of the newer JVs is even...better." Imax also receives 10–15% of the box office from the studios for films it converts with its DMR process.

*(see **BIZ** on page 4)*

Premiering this month

U2 3D. *See page 13*

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From LF to GS in the Age of Digital Cinema

by Paul Fraser

Digital cinema deployment in the conventional theater world is well under way. If this isn't a revolution in how motion pictures are distributed and exhibited, it's at least a significant evolutionary development. There hasn't been such a wide-scale deployment of new exhibition technologies for conventional exhibition since the introduction of digital sound (not counting the chair arm cup-holder!) Recent news reports suggest the d-cinema deployment is accelerating. What does this mean for the giant-screen sector? What are the opportunities? The threats? How will we define "giant-screen" in the digital age?

First, what are recent headlines telling us?

More than 4,000 conventional movie theater screens in the U.S. now use digital projection, slightly more than 10% of all screens. About 1,000 — a quarter of all digital screens — are 3D capable. Industry forecasts predict that by 2013 (only five years from now) half the screens worldwide will have been converted to digital. In just over two years, 10,000 screens worldwide may be 3D digital, with 5,000 of them in the US. **AccessIT**, which pioneered the third-party integrator role for d-cinema with the virtual print fee model, announced recently that it has installed almost 4,000 digital systems to date, and has set a goal of 10,000 for the next three years. A great example of how conventional exhibitors are installing digital at a quickening pace is **Muvico**'s brand-new 18-plex in Chicago, which has digital projection in every auditorium.

Imax Corporation's recent announcement of a joint-venture deal with **AMC Entertainment** to install 100 IMAX digital systems starting next year (*see story on page 1*) makes it clear that Imax is re-inventing itself as a digital system provider. A couple of months ago the company dropped the reference to "film-based motion picture technologies" in its standard press release sign off, and now says, "Imax Corporation is one of the world's leading digital entertainment and technology companies."

D-cinema has also spiked new interest in 3D. Or is it the other way around? 3D is probably fueling interest in digital too. Either way, 3D is going mainstream. Moviegoers are voting with their wallets that they like the 21st century re-introduction of theatrical 3D, and are prepared to pay a premium ticket price. When **Paramount Pictures** released ***Beowulf*** last month, the 20% of all theaters that were 3D (IMAX and digital) accounted for 40% of the box office in its opening weekend. By the second weekend, Imax reported that its 3D screens garnered 17% of the gross box office on just 2% of the screens.

In a world where theatrical films have a single ever-shrinking theatrical window, **Disney**'s 1993 ***Nightmare Before Christmas*** was converted to 3D and re-released in 2006 and 2007. **Warner Bros.**' ***The Polar Express*** has enjoyed perennial re-releases as a new holiday classic for IMAX 3D theaters since 2004.

The major studios' other digital 3D releases have included ***Meet the Robinsons***, ***Monster House***, and ***Chicken Little***. Hollywood has announced about a dozen new 3D releases through 2010, and several big movie franchises, like the ***Star Wars*** films, are slated for re-release in 3D.

Real D, which provides 3D technology for digital projection systems, was a start-up only a few years ago. It grew rapidly and grabbed practically the entire digital 3D theater market. Its current share is estimated at 95%. Last month it announced that by summer 2008, improvements in its technology will allow it to project 3D movies on 70–foot wide screens with a single projector, rivaling the IMAX digital system whose roll-out is also planned for mid-2008. **Dolby** 3D Digital is a recent entrant with a small share of the market right now, but watch for it to make major inroads in the coming months.

So what does all this mean for the giant-screen sector? Here are my thoughts.

"Mind the gap" or face extinction. With increasingly sharp, bright, steady images that don't degrade over the run, and with projectors capable of economically filling 50-foot-wide screens, the d-cinema deployment in multiplexes should remind everyone with a stake in the giant-screen industry (including the multiplex operators themselves) of the strategic importance of maintaining the "gap," the consumer-noticeable superiority of our experience over "regular" movie presentations, whether they're film or digital, 2D or 3D.

How should the giant-screen industry collectively distinguish itself, and maintain its edge versus conventional screens? How will multiplex operators distinguish their giant-screen auditoriums from their own conventional screens? The answers to these questions start with actually *being* giant-screen.

But that's not enough. Brand-building and strong marketing communications are necessary, too. The whole category needs to be promoted, not just individual technology brands. (More on communications later.)

If you're a giant-screen operator with a single screen and a film-based system, chances are you enjoy superiority in screen size and the "experience." Exploit it for all it's worth. If you have an educational mission, or the freedom to program from the library of classic LF films, you have the opportunity to leverage "edu-tainment" content as your point of difference in your market.

At the 2007 **Giant Screen Cinema Association** conference in Vancouver, Imax's **David Keighley** said 15/70 film has a resolution of about 12K by 18K. Since 4K is the current maximum resolution for digital projection, 18K seems out of reach. But think about the rapid increases (and price drops) we've seen in computer

*(see **INSIDERS** on page 18)*

2007 Japan Space Theater Convention

by Hiroyuki Suzuki

The future of Japan's giant-screen theater industry lies in digitization, the **Japan Space Theater Convention 2007** was told on Nov. 12. The remarks by Mr. **Tadashi Kusumi**, chair of the JSTC 2007 Executive Committee, followed the official opening of the convention at the **Suntory Museum** in Osaka.

"Let us revive giant-screen theaters in Japan, as they are expanding overseas," Mr. Kusumi said. "Digitization is surely coming to our industry as well, and feature films in conventional theaters [in Japan] will be digitized starting in 2008. We should capitalize on this situation to create opportunities for large-format theaters."

JSTC is the annual meeting of **Oh-Gata**, the Large Screen Movie Theater Network Japan, an association of giant-screen theaters in Japan. The meeting features a trade show, a forum for networking among industry participants, and presentations of new films and technologies. The 22nd convention, held Nov. 12–13, attracted 150 people: 45 representatives from 18 theaters and 105 from 40 distributors and other related businesses. Attendance at the convention was down by about 100 representatives from 2006, a reflection of the industry's decline in Japan.

Giant-screen theaters are facing a tough time in Japan, with many closing in recent years. The Suntory Museum is now the only remaining 3D theater in Japan, following the closure of three others in the past two years. Adding to the industry's difficulties is the blurring of the line between planetariums and giant-screen theaters as existing planetariums rapidly embrace digital technology.

Ironically, a record seventeen films were shown in the convention, stoking concern that the supply of new films is outstripping demand and placing downward pressure on film lease rates.

The Suntory Museum's 446-seat IMAX 3D theater screened seven features and three previews in 3D and ten 2D films. ***Alps***, ***Sea Monsters***, and ***Mummies: Secret of the Pharaohs*** attracted attention for representing the strength of giant-screen production. **Ben Stassen**'s ***Fly Me to the Moon*** was presented in English only, but the audience enjoyed its solid storyline and the quality of its computer graphics, especially the 3D effects. The Japanese version is expected to be available later this year. ***Dinosaurs Alive*** and ***Dinosaurs: Giants of Patagonia***, which opened last year, have both proven popular, filling seats during summer holiday screenings.

The Suntory Museum in Osaka hosted JSTC in November.

What made this conference's screenings special was the presentation of two Japanese animated productions targeted at science museums: ***Space Elevator*** and ***Galaxy Express 999: The Stars Are a Time Machine***. The latter has already won seven contracts. (Both were also shown at the September conference of the **Giant Screen Cinema Association**, in Vancouver.)

Museums and science centers have been attracting younger visitors, so the screenings included three Japanese popular animations that have been converted to giant-screen format: ***Pokemon***, ***Pretty Cure***, and ***Ge Ge Ge No Kitaro***. The host theater also presented its own productions: ***Last Buffalo*** and ***Deep Sea 3D II***.

The first day's film viewings were followed by an evening reception at Café Solare, a restaurant adjacent to the museum. The general manager of the museum, Ms. **Sachiko Kobayashi**, welcomed the approximately one hundred guests, after which Mr. **Yukio Hasegawa**, president of the network, led a toast. Ms. **Gretchen Jaspering**, president of Giant Screen Cinema Association, introduced her organization's theater attendance reporting program and proposed an alliance between GSCA and JSTC.

The second day of the convention was occupied by the network's annual meeting. Representatives from Suntory Museum, **Shirakami Sanchi Visitors' Center**, **Space World**, **ICAM**, **Ushio**, and **CN InterVoice** were elected to the new board.

The next JSTC will again be held at Suntory Museum, Nov. 10–11, 2008.

Hiroyuki Suzuki is a producer with Promax

Note to readers

You did not miss the December 2007 issue of *LF Examiner*. Rather than continue publishing issues late in the month of their nominal date, we have dated this issue January 2008, skipping December. Subscribers will receive all the issues they have paid for.

*(from **BIZ** on page 1)*

The co-CEOs said that at its peak the rollout would require a cash expenditure of $18 million, that recurring revenues from the initial installations should be sufficient to fund the capital costs of the later ones, and that the company would not have to borrow beyond its current lines of credit. As of Sept. 30, 2007, Imax held $18.2 million in cash and short-term investments and expected to have $15 million in cash at the end of 2007. According to the terms of the $160 million in senior notes due in 2010, Imax can borrow up to $30 million on a senior secured basis.

However, some analysts are skeptical about the executives' claims that cash and available credit will be adequate to fund the AMC JV (to say nothing of possible future deals). **Standard & Poor's** cut its rating from positive to stable, analyst **Tulip Lim** saying that, "the deployment of [the AMC] systems will use up the company's very limited liquid resources."

The AMC contract has a term of seven years, with an option to be extended for another three. After 50 of the systems are installed, either side can cancel the remaining installations if the existing theaters are not generating an internal rate of return of at least 20%. Current JVs are running at about 37.5%, Wechsler said.

News of the deal caused Imax shares to soar by more than 55% in one day, from a closing price on Dec. 6 of $4.64 to a Dec. 7 close at $7.32, a 52-week high. Over the following weeks the price settled below $7.00 and as this issue went to press in the last week of December, shares were trading at $6.75.

The 24 markets to get the first 50 digital IMAX theaters include New York and Los Angeles (six each), Denver, Philadelphia, San Francisco, and Washington, DC (three each), and two each in Atlanta, Baltimore, Chicago, and five other cities. Only one of the 24 cities — Jacksonville, FL — does not already have an IMAX theater. (*See the full list on page 5.*)

Asked about the locations of the remaining 50 theaters, AMC chairman and CEO **Peter Brown** told *LF Examiner* that "Right now we are focused on the rollout of the first 50 IMAX digital projection systems. While we have identified the additional nine markets and the subsequent theaters, we are not publicly disclosing that information at this time." He said that the new screens in the selected theaters will be about 25% larger than the ones they replace and that external IMAX branding signage is planned "as permitted by local ordinance." He confirmed that the systems will use 2K projectors, but declined to say whether the terms of the deal provide for upgrading earlier systems when higher-res systems become available.

The *New York Times* has reported that Brown expects earnings from the converted IMAX screens to be one third higher than those from the chain's conventional houses.

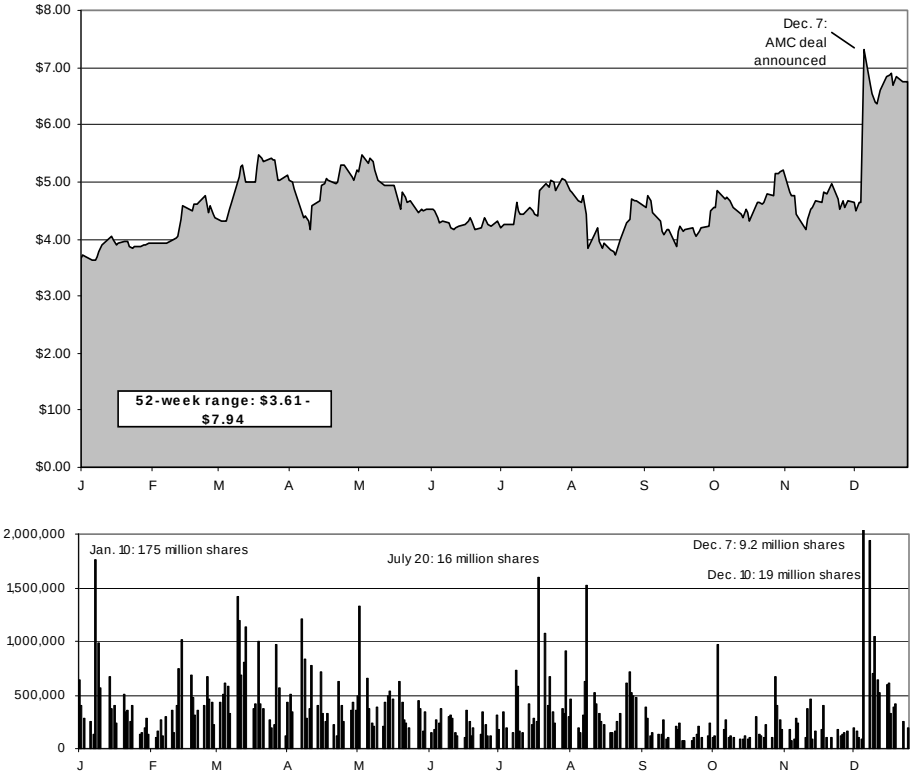
AMC is the second-largest theater chain in the U.S., with over 5,100 screens in 358 theaters in six countries. The company currently operates seven IMAX film-based theaters, four MPX houses that opened in 2005, and three GT screens inherited from the Loews chain it acquired in 2006.

Imax has not said what film(s) will be available to the early digital theaters. The company may digitize one or more of its most popular library titles, such as ***Space Station*** or ***Deep Sea 3D***. With the first theaters opening in the second or third quarter, ***The Dark Knight*** could be the first Hollywood feature to go digital, which would be ironic, since it is also the first to include footage shot on 15/70 film.

The IMAX digital system

As reported here previously (*see LF Examiner, October 2007*), the IMAX digital

Imax Corporation, 2007
Closing Prices and Volume



projection system was first demonstrated to a small group of exhibitors, filmmakers, and others in September. That demonstration used two **Christie** 2K projectors and, we believe, used a technique known as "super-resolution" to increase their native resolution to about 2.9K. The company has said it is "platform agnostic" and will apply its technology to higher-resolution projectors from other manufacturers, such as Sony's 4K system, as they become available. The Dec. 7 announcement did not provide any technical details about the systems to be installed under the deal, their capabilities, or specifications.

It is not clear whether the IMAX digital system will comply with the existing **Digital Cinema Initiatives** standards. Although the underlying projectors used in the IMAX system are DCI compliant, experts we've consulted believe that most practical super-resolution solutions would require a non-standard Digital Cinema Package, the digital equivalent of a film print. Imax has not responded to *LF Examiner*'s questions on this point.

According to an Imax spokesperson, the new digital venues will be branded simply as IMAX theaters, with no reference to digital or any other differentiation from film-based IMAX locations. "It's all 'The IMAX Experience.' For the consumer, there shouldn't be any difference."

The digital system is intended as a replacement for the company's MPX film projector, and is designed for new or retrofitted multiplex theaters with screens up to 80 feet (24 meters) wide. However, most existing MPX screens, and presumably many of the digital screens to come, are smaller. The smallest MPX screens today are 24x47 feet (7x14 meters). By contrast, the world's largest IMAX screen, in Sydney, Australia, is 98x118 feet (30x36 meters), more than ten times larger in area.

The aspect ratio of the IMAX digital projector is 1.9:1, compared with the taller 1.33:1 ratio of the 15/70 film frame. A 1.9 screen 80 feet wide is 42 feet (13 meters) tall; an 80-foot-wide 1.33 screen is 60 (18 meters) feet tall. The 1.9 ratio is well suited to Hollywood features, which are filmed in wide ratios from 1.78 to 2.35, but any film shot on standard 15/70 film will be cropped at the top and bottom in an IMAX digital (or MPX) theater.

At the **Giant Screen Cinema Association** conference in Vancouver in September, Imax vice president **Brian Bonnick** said that a projector capable of replacing the GT units found in most institutional theaters was "four to five years away." He added, "the big issue there is brightness." However, given that Imax accelerated the rollout of the first digital system by about six months, the second generation might be available sooner than Bonnick predicted.

In November, **Real D** said it had developed new technology to improve the brightness of conventional digital projectors in 3D mode, using light that had previously been wasted. *The Hollywood Reporter* said that the innovation will allow a single conventional d-cinema projector to project 3D on screens up to 70 feet (21 meters) wide, where previous limits were about 47 feet (14 meters).

In light of this and developments that can be expected from other projector makers, the challenge facing Imax will be to establish a clear distinction — discernible by the average moviegoer — between standard digital presentations and "The IMAX Experience." This may become increasingly difficult as the size of the average IMAX screen shrinks and approaches that of the adjacent screens in the multiplex. The company whose motto is "Thing Big" has always traded on the wow factor generated by huge theaters with screens six stories (or more) tall. Will customers agree that *Harry Potter* or *Superman* on a 30-foot (9-meter) tall screen is as good as seeing it on the giant 76x98-foot (23x30-meter) screen like that in the first multiplex IMAX theater, at the **AMC Loews Lincoln Square**

*(see **BIZ** on page 20)*

AMC's First 50 IMAX Digital Locations

ATLANTA, GA
- AMC Barrett Commons 24
- AMC Southlake Pavilion 24

BALTIMORE, MD
- AMC Columbia Mall 14
- AMC Loews White Marsh 16

BOSTON, MA
- AMC Loews Boston Common 19

CHARLOTTE, NC
- AMC Concord Mills 24

CHICAGO, IL
- AMC South Barrington 30
- AMC Loews Crestwood 18

CINCINNATI, OH
- AMC Newport on the Levee 20

DALLAS, TX
- AMC Mesquite 30

DENVER, CO
- AMC Highlands Ranch 24
- AMC Orchards 12
- AMC Westminster Promenade 24

HOUSTON, TX
- AMC First Colony 24
- AMC Gulf Pointe 30

JACKSONVILLE, FL
- AMC Orange Park 24
- AMC Regency Square 24

KANSAS CITY, MO
- AMC BarryWoods 24
- AMC Independence Commons 20

LOS ANGELES, CA
- AMC Burbank 16
- AMC Century City 15
- AMC Del Amo 18
- AMC Promenade 16
- AMC Puente Hills 20
- AMC Santa Anita 16

MIAMI, FL
- AMC Aventura 24
- AMC Sunset Place 24

NEW ORLEANS, LA
- AMC Elmwood Place 20

NEW YORK, NY
- AMC Loews 34th Street 14
- AMC Empire 25
- AMC Loews Kips Bay 15
- AMC Rockaway 16
- AMC Loews Stony Brook 17
- AMC Loews Monmouth Mall 15

NORFOLK, VA
- AMC Lynnhaven 18

ORLANDO, FL
- AMC Altamonte Mall 18

PHILADELPHIA, PA
- AMC Loews Cherry Hill 24
- AMC Hamilton 24
- AMC Neshaminy 24

PITTSBURGH, PA
- AMC Loews Waterfront 22

SAN DIEGO, CA
- AMC Palm Promenade 24

SAN FRANCISCO, CA
- AMC Bay Street 16
- AMC Eastridge 15
- AMC Mercado 20

SEATTLE, WA
- AMC Loews Alderwood 16
- AMC Southcenter 16

TAMPA, FL
- AMC Veterans Expressway 24

WASHINGTON DC
- AMC Hoffman Center 22
- AMC Potomac Mills 18
- AMC Tysons Corner 16

2008 Could See Record Number of New GS Films

*(from **FILMS** on page 1)*

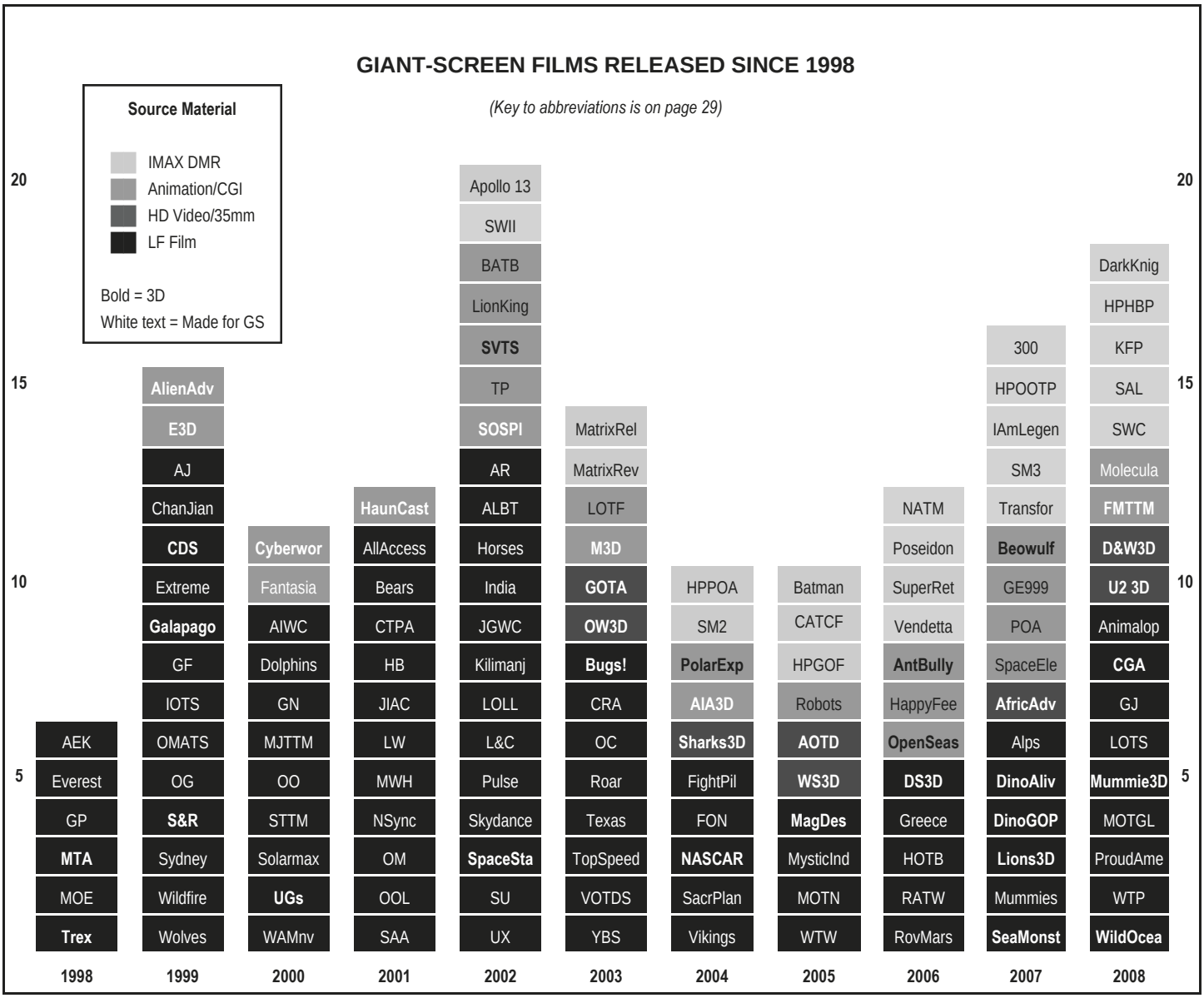
unconventional way, by making them sing and dance for three- to six-year-olds, an audience typically underserved by the giant-screen industry. And with ***Fly Me to the Moon***, **nWave Pictures' Ben Stassen** goes up against **Disney**, **Pixar**, **DreamWorks**, and other major studios with a light-hearted animated feature about three young flies hitching a ride on Apollo 11. All of these projects are risky "out-of-the-box" concepts that should help quiet the voices from within and without the industry that sometimes complain that giant-screen films are "boring" and "look alike."

Traditional giant-screen films

As noted above, 13 films made specifically for the giant screen are set to open this year, although in subject matter not all of them qualify as "traditional." This raises the question of whether the production pendulum has swung too far. Most observers agree that the 20 films released in 2002 (14 of which were non-Hollywood titles) oversaturated the market. Will this year's slate do the same?

The fact that there are 79 more giant-screen theaters today than there were in 2002 would appear to make the prospects for this year's releases more hopeful, but a closer look dampens the optimism a bit. Fully 63 of those new screens are in multiplexes, and only 20 are in institutions. While the number of multiplex houses has nearly doubled in the last six years, from 68 to 131, the institutional theater roster has only increased by 11%, from 189 to 209. In the same period the number of standalone giant-screen theaters, which typically book traditional non-fiction LF films, has dropped by six, and now stands at 62.

This means that although the total number of theaters has increased by 23%


GIANT-SCREEN FILMS RELEASED SINCE 1998
(Key to abbreviations is on page 29)
Source Material
IMAX DMR
Animation/CGI
HD Video/35mm
LF Film
Bold = 3D
White text = Made for GS
20
15
10
5
1998: AEK, Everest, GP, MTA, MOE, Trex
1999: AlienAdv, E3D, AJ, ChanJian, CDS, Extreme, Galapago, GF, IOTS, OMATS, OG, S&R, Sydney, Wildfire, Wolves
2000: Cyberwor, Fantasia, AIWC, Dolphins, GN, MJTTM, OO, STTM, Solarmax, UGs, WAMnv
2001: HaunCast, AllAccess, Bears, CTPA, HB, JIAC, LW, MWH, NSync, OM, OOL, SAA
2002: Apollo 13, SWII, BATB, LionKing, SVTS, TP, SOSPI, AR, ALBT, Horses, India, JGWC, Kilimanj, LOLL, L&C, Pulse, Skydance, SpaceSta, SU, UX
2003: MatrixRel, MatrixRev, LOTF, M3D, GOTA, OW3D, Bugs!, CRA, OC, Roar, Texas, TopSpeed, VOTDS, YBS
2004: HPPOA, SM2, PolarExp, AIA3D, Sharks3D, FightPil, FON, NASCAR, SacrPlan, Vikings
2005: Batman, CATCF, HPGOF, Robots, AOTD, WS3D, MagDes, MysticInd, MOTN, WTW
2006: NATM, Poseidon, SuperRet, Vendetta, AntBully, HappyFee, OpenSeas, DS3D, Greece, HOTB, RATW, RovMars
2007: 300, HPOOTP, IAmLegen, SM3, Transfor, Beowulf, GE999, POA, SpaceEle, AfricAdv, Alps, DinoAliv, DinoGOP, Lions3D, Mummies, SeaMonst
2008: DarkKnig, HPHBP, KFP, SAL, SWC, Molecula, FMTTM, D&W3D, U2 3D, Animalop, CGA, GJ, LOTS, Mummie3D, MOTGL, ProudAme, WTP, WildOcea

since 2002, the primary market for traditional giant-screen films has grown by only 6%. This modest level of growth will ameliorate some of the competition among traditional films, but by no means all.

However, several of the films we are calling "traditional" may not be fighting as hard, or as long, for slots in institutional theaters as others. *U2 3D* and *Fly Me to the Moon*, both of which will open simultaneously in hundreds of digital theaters, are probably not expected to remain in theaters for years, although the latter will be available in a short version intended specifically for museums. *Proud American* appears to be targeting multiplex theaters at least as strongly as the institutional screens. And *Animalopolis* is being designed and marketed for less frequent matinee showings to young kids. Thus none of those titles will be competing as fiercely for the limited number of museum screening slots as, say, **MacGillivray Freeman**'s ***Grand Canyon Adventure***, **Stephen Low**'s ***Legends of the Sky***, or **Science North**'s ***Mysteries of the Great Lakes***. These factors suggest that the relatively large number of 2008 releases may not have the same negative impact on producers and distributors as the glut of 2002 did.

Photo by C. Taylor Crothers. © 2007 by 3ality Entertainment.

U2 3D

Hollywood DMR films

Before the turn of the year, **Imax Corporation** and the various studios had already announced a slate of five DMR films, with the expectation of at least one or two more to come. Two proven franchises are back: Batman in July and Harry Potter in November. *The Dark Knight* will be the first Hollywood feature to include footage originated on 15/70 film. A six-minute prologue for the film played on the front of the DMR edition of ***I Am Legend***, which opened in December. *Harry Potter and the Half-Blood Prince* is the sixth film in the wildly popular series, and the fourth to be released to IMAX theaters. The most recent episode, 2007's ***Harry Potter and the Order of the Phoenix***, featured 20 minutes of material converted to 3D. No word yet on whether the next one will as well.

The first DMR film of 2008 will be February's ***The Spiderwick Chronicles***, based, like Harry Potter, on a fantasy book for children. *Shine a Light*, which had originally been set to open last September, premieres in April. It will be followed by ***Kung Fu Panda***, the first title in Imax's four-picture deal with **DreamWorks Animation**, announced in November (*see The Biz, November 2007*). Its release on June 6 would appear to preclude a DMR version of the new Indiana Jones film, *Indiana Jones and the Kingdom of the Crystal Skull*, which opens two weeks earlier, on May 22.

These five films leave at least one or two holes to be filled in late summer/early fall, and late December. Although we have no inside information and have heard no rumors, possible candidates on the studio release schedules include: ***Inkheart***, another novel-based kids' fantasy, starring **Brendan Fraser** and set to open on Sept. 19 from **New Line Cinema** (which has not released a DMR film to date); **Warner**'s ***Body of Lies***, a spy thriller directed by **Ridley Scott** and starring **Leonardo DiCaprio** (Oct. 10); and opening on the same day, **20th Century Fox**'s ***City of Ember***, a futuristic adventure tale starring **Bill Murray**.

A seemingly strong candidate for the end of the year is **Paramount Pictures**'s next ***Star Trek*** film, slated for release on Dec. 25. Old-timers in the giant-screen business will remember the excitement that arose from the persistent rumors of the late 1990s (long before DMR) that a *Star Trek* film would be shot in 15/70. That never came to pass, of course, but the numerous trekkers of the LF world can start crossing their figures now for the next episode in the series to be converted for the giant screen.

Digital 3D films

So far, only a handful of films have appeared in digital 3D theaters, the latest, ***Beowulf***, sharing bookings with IMAX 3D screens for the first time. But as the number of 3D-capable digital theaters increases, the trickle of 3D is on the verge of becoming a stream, if not a flood. As we note in Shorts on page 32, the ***Hannah Montana*** concert film will be presented in 3D for a limited run in February. And on July 11, a week before *The Dark Knight*, **Walden Media**'s ***Journey 3-D*** (produced by LF veteran **Charlotte Huggins**) will open in digital 3D theaters. Although a handful of other 3D titles are rumored to be coming out this year, it appears that the majority of 2008's 3D releases will be in giant-screen theaters.

But 2009 is widely expected to be the year in which digital 3D comes into its own, with the long-awaited release of **James Cameron**'s ***Avatar*** in May, and perhaps the long-rumored re-release of the *Star Wars* films converted to 3D. The number of domestic 3D digital screens is

*(see **FILMS** on page 8)*

The Spiderwick Chronicles: The IMAX Experience

Paramount Pictures

*(from **FILMS** on page 7)*

expected to be nearly 5,000 by that time, a large enough market for the studios to take seriously.

Imax should be well into the rollout of its digital system by then (*see story on page 1*), with as many as 75 screens installed by the end of 2009. Any increase in 3D production will most likely benefit the giant-screen industry in general, as long as studios are willing to make 15/70 prints available to those theaters still projecting film. While they will be the majority of screens for at least three or four more years, a studio choosing not to go to the expense of striking film prints for some future major blockbuster could mark a tipping point that accelerates a large-scale switch, particularly on the commercial side, from film to digital.

For traditional giant-screen movies, film will probably remain the medium of choice for both production and exhibition for a longer period, but there is no doubt that changes are coming to that world, too.

Below are the films of 2008, listed chronologically by their announced release dates. Summaries in quotation marks were provided by the producers. Underlined titles are 3D. Additional production credits can be found in "In Production" on pages 16 and 17. Credits and release dates are subject to change.

U2 3D

"***U2 3D*** puts viewers within the pulsing energy of a live U2 stadium concert. Marrying innovative digital 3D imagery and 5.1 surround sound, it creates an immersive theatrical experience unlike any 3D or concert film that has come before.

"Shot in South America during the 'Vertigo' tour, *U2 3D* continues the band's use of technology to create exceptional multisensory experiences. 'Bono wanted to go somewhere magical' with the creation of *U2 3D*, says director **Catherine Owens**; he was seeking to intensify the already ecstatic feelings evoked by U2's live concerts. The film sets out to capture the band's relationships with each other and the resonant response of their fans.

"*U2 3D* was primarily directed by Owens, an Irish artist. **Mark Pellington** co-directed the shoot and provided invaluable creative support throughout post-production.

"The first digital 3D multi-camera realtime production, the film was brought to life by **3ality Digital Entertainment**, which shot over 100 hours of footage with the largest collection of 3D camera technology ever used on a single project.

"*U2 3D* will be exhibited in many of the 1,200+ theaters around the world equipped with digital 3D projection systems, and will also be seen in IMAX 3D cinemas, which are located in 38 countries."

Produced by 3ality Digital Entertainment, distributed by **National Geographic Giant Screen Film Distribution**. Directors: Catherine Owens, Mark Pellington; producers: **John Modell**, Catherine Owens, **Jon Shapiro**, **Peter Shapiro**; DPs: **Peter Anderson**, **Tom Krueger**; editor: **Olivier Wicki**. Cast: **Bono**, **Adam Clayton**, **Larry Mullen, Jr.**, **The Edge**. Release: Jan. 25.

The Spiderwick Chronicles: The IMAX Experience

"From the beloved best-selling series of books comes ***The Spiderwick Chronicles***, a fantasy adventure for the child in all of us. Peculiar things start to happen the

Dolphins & Whales 3D: Tribes of the Ocean

3D Entertainment, Ltd.

moment the Grace family (Jared, his twin brother Simon, sister Mallory and their mom) leave New York and move into the secluded old house owned by their great-great uncle Arthur Spiderwick.

"Unable to explain the strange disappearances and accidents that seem to be happening on a daily basis, the family blames Jared. When he, Simon, and Mallory investigate what's really going on, they uncover the fantastic truth of the Spiderwick estate and the creatures that inhabit it."

Paramount Pictures and **Nickelodeon Movies** present a Kennedy/Marshall and a **Mark Canton** Production. Distributed by Paramount Pictures. Directed by **Mark Waters**; producers: Mark Canton, **Larry Franco**, **Ellen Goldsmith-Vein**, **Karey Kirkpatrick**; script: Karey Kirkpatrick, **David Berenbaum**, **John Sayles**; DP: **Caleb Deschanel**; score: **James Horner**; executive producers: **Kathleen Kennedy**, **Frank Marshall**. Cast: **Freddie Highmore**, **Sarah Bolger**, **Mary-Louise Parker**, **Joan Plowright**, **David Strathairn**. The film will be converted to 15/70 with the IMAX DMR process. Release: Feb. 15.

Dolphins And Whales 3D: Tribes of the Ocean

"Dive into a new immersive and highly emotional adventure with ***Dolphins And Whales 3D***. This awe-inspiring documentary film presented by **Jean-Michel Cousteau** will take you from the dazzling coral reefs of the Bahamas to the warm depths of the waters of the exotic Kingdom of Tonga for a close encounter with the surviving tribes of the ocean.

"Through the powerful IMAX theater medium and stunning images captured for the very first time in 3D, view their lives and habitats as never-before-seen. You will come so close to wild dolphins and belugas that you will virtually touch them. You will witness the profound love of a humpback mother for her newborn calf, and will come eye-to-eye with singing humpback males. You will meet an orca, the mighty king of the ocean, and enjoy a wonderful moment with the gentle manatee. Explore many little-known aspects of these fascinating and fragile creatures that are capable of sophisticated communication and social interaction.

Grand Canyon Adventure: River at Risk

"Join the expert team of ocean explorers that brought you ***Sharks 3D*** and ***Ocean Wonderland 3D*** in an unforgettable diving experience that documents the life of these graceful and majestic, yet endangered, sea creatures.

"*Dolphins And Whales 3D: Tribes Of The Ocean* is presented by Jean-Michel Cousteau, directed by **Jean-Jacques Mantello** and produced by **Francois Mantello** for **3D Entertainment Ltd.** The director of photography is **Gavin McKinney** with additional cinematography by **Rob Torelli**. **Hervé Prigent** served as production manager. The score was composed and arranged by **Christophe Jacquelin**. The script is being written by a team of international scientists led by **Elisabeth Mantello**. Distributed worldwide by 3D Entertainment's distribution unit in association with the **United Nations Environment Programme**, its American branch office, and the **Convention on the Conservation of Migratory Species of Wild Animals**." Release date: Feb 15.

Grand Canyon Adventure: River at Risk

"Set against the backdrop of the majestic Grand Canyon, ***Grand Canyon Adventure: River At Risk*** takes audiences on an exhilarating river-rafting adventure down the Colorado River in the company of explorers dedicated to bringing global awareness to the issue of water conservation. Our guides on this journey are world-renowned environmental advocate **Robert F. Kennedy, Jr.**, celebrated author and anthropologist **Wade Davis**, and **Shana Watahomigie**, a Native American river guide from the Havasupai Tribe who grew up along the Canyon's edge.

"As the expedition journeys down the mighty river, audiences will experience the extraordinary grandeur of the Grand Canyon while learning about one of the most important environmental stories of our time — the growing shortage of the world's fresh water and what each of us can do to make a difference.

"Featuring songs and music from **Dave Matthews Band**, *Grand Canyon Adventure: River at Risk* will premiere in IMAX Theatres and IMAX 3D Theatres on March 14, in anticipation of World Water Day (March 22).

"The film is produced by **MacGillivray Freeman Films** and **MacGillivray Freeman Films Educational Foundation** in association with **Museum Film Network** and **Waterkeeper Alliance** and presented by **Teva** and supported by **Kohler** Co."

Distributed by MacGillivray Freeman Films. Directed by **Greg MacGillivray**, produced by Greg MacGillivray, **Shaun MacGillivray**, and **Mark Krenzien**, written by **Jack Stephens** and **Stephen Judson**, edited by Stephen Judson. Cinema-

*(see **FILMS** on page 10)*

MacGillivray Freeman Films

Mummies 3D

*(from **FILMS** on page 9)*

tography by Greg MacGillivray, **Doug Lavender**, **Brad Ohlund**, **Ron Goodman**, and **Jack Tankard**. Executive producer: **Harrison Smith**. (Different 2D flat and dome screen versions will also be available.) Release date: March 14.

Mummies 3D

"What is it about mummies? These preserved human time capsules from ancient Egypt fascinate and intrigue us, but why? Is it because they blur the line between the living and the dead? Or is it because they provide such a powerfully visual window to our ancient past? Whatever the reason, there is little doubt that mummies are some of the world's most spellbinding subjects. And Egypt is one of the most fascinating civilizations, in large part because of the great mummies that have been discovered there in modern times.

"Narrated by actor **Christopher Lee** (*The Lord Of The Rings*, *Star Wars*, and the original 1959 film *The Mummy*), ***Mummies: Secrets of the Pharaohs*** explore the mysterious world of ancient Egypt through the fabric of its ancient mummies. The Egyptians' mummy-making culture was not the first, the last, or even the longest. But to many, it was the greatest. The Egyptians believed their destinies were the wishes of gods, whose wills their dead ancestors might influence. By revering their ancestors through mummification, they hoped to gain better control of their destiny."

The 2007 film has been converted to 3D for re-release this year. Produced by **Giant Screen Films** and **Gravity Pictures**, distributed by Giant Screen Films. Director: **Keith Melton**; producers: **Arabella Cecil**, **Don Kempf**, **Steve Kempf**; DP: **Reed Smoot**; script: **Arabella Cecil**. Release: March.

Wild Ocean

"***Wild Ocean*** is an explosive, symphonic giant-screen film about man and nature that captures one of the world's greatest spectacles. Each year a massive feeding frenzy takes place in the oceans of South Africa as billions of fish migrate up the KwaZulu-Natal Wild Coast. Breaching whales, frenzied sharks, herding dolphins, and diving gannets compete in an epic underwater struggle for survival.

"While the migration has provided a food source for both life in the sea and the people living along the African shores, global warming trends and overfishing have threatened the very existence of this great migration. The food chain in the ocean connects the tiniest organisms to the greatest whales. The predators of the ocean thrive upon enormous shoals of pelagic fish. These fish, in turn, depend upon the plankton that rise in the oceanic upwellings, living on the decaying bodies of the fallen predators. This circle of life has developed and evolved over millions of years.

"Produced by the creators of the international sensation STOMP, and directors of the award-winning giant screen film ***Pulse: a STOMP Odyssey***, *Wild Ocean* will be available to giant-screen theaters in

Wild Ocean

Giant Screen Films

Giant Screen Films

Paramount Pictures

Shine A Light. *L to r: Charlie Watts, Keith Richards, Martin Scorsese, Mick Jagger, Ron Woods.*

both 2D and 3D in March."

Produced by Giant Screen Films and **Yes/No Productions**, distributed by Giant Screen Films; Directors/writers: **Steve McNicholas**, **Luke Creswell**; producers: Don Kempf, Steve Kempf, **David Marks**; DPs: Reed Smoot, **David Douglas**; editor: Steve McNicholas; score: Luke Cresswell; sound designer: **Mike Roberts**. Release: March.

Shine A Light: The IMAX Experience

"On April 4, an Academy Award-winning filmmaker and the world's greatest rock n' roll band will unite to bring audiences the year's most extraordinary musical film event, ***Shine a Light***, to theaters everywhere.

"**Martin Scorsese**'s concert documentary *Shine a Light* will show the world the Rolling Stones as they've never been seen before. Filming at the famed Beacon Theatre in New York City in fall 2006, Scorsese assembled a legendary team of cinematographers to capture the raw energy of the legendary band.

"Oscar-winning cinematographer **Robert Richardson** (*The Aviator*, *JFK*) supervised the camera team comprised of several highly acclaimed directors of photography, including Oscar winners **John Toll** and **Andrew Lesnie**, and Oscar nominees **Stuart Dryburgh**, **Robert Elswit**, and **Emmanuel Lubezki**. The film was edited by **David Tedeschi**, who most recently worked with Scorsese on the acclaimed Bob Dylan documentary *No Direction Home: Bob Dylan*. "Financed by **Steve Bing**'s **Shangri-La Entertainment** and longtime Rolling Stones tour promoter **Michael Cohl**'s **Concert Promotions International**, the film was produced by **Victoria Pearman**, Michael Cohl, **Zane Weiner**, and Steve Bing. The executive producers are Stones members **Mick Jagger**, **Keith Richards**, **Charlie Watts**, and **Ronnie Wood**, with **Jane Rose** serving as co-executive producer."

Distributed by Paramount Pictures. Film will be converted to 15/70 with the IMAX DMR process. Release: April 4.

Graphic Films, Inc.

Animalopolis

Animalopolis

Real animals, when they're at home,
Supposing that they're all alone,
Will sometimes do the strangest things,
More typical of human beings.
Singing lions, bears that waltz,
Sea lions turning somersaults.
While baboons hug, lions instead,
Bop each other on the head.
Otters pray, Flamingos squawk,
A calf who'd rather dance than walk.
Birds gotta fly, but some find it easier
To hitch a ride on a zebra's posterior.
Totally preposterous,
A yodeling Rhinoceros!
Children ages three to ten
Want to watch it again and again.
Animal performances never before seen,
For the first time ever on the giant screen.

"***Animalopolis*** is something new and needed by our industry. A matinee film primarily designed to appeal to children between the ages of 4 and 10. We've tested the entire show in DVD format, and received rave reviews from children, teachers and parents alike. And yes, the adults like it too.

"Filmed entirely in the 15/70 format, *Animalopolis* features animals performing entertainingly, even magically at times, all accompanied by fun music and narrative poetry."

Produced by **Graphic Films Corporation**, distributed by **K2 Communications.** Script: **Tim Huntley**, **Paul Novros**; score: Paul Novros, Tim Huntley; producers: Paul Novros, Tim Huntley; executive producer: **Ammiel Najar**. Release: April.

Mysteries of the Great Lakes

*(see **FILMS** on page 12)*

Director David Lickley filming for Mysteries of the Great Lakes.

*(from **FILMS** on page 11)*

"It takes a drop of water nearly 400 years to travel from the headwaters of Lake Superior to the mouth of the St. Lawrence River. Along the way, the water passes towering cliffs dotted with early Native American pictographs, near caribou and moose grazing on the shores, over giant prehistoric sturgeon lurking among thousands of shipwrecks, and past nearly 30 million people who live along the more than 3,000 miles of coastline. It is a dramatic journey through some of the most spectacular scenery in the world. Now, through the power of IMAX, you can witness the ***Mysteries of the Great Lakes***.

"Explore the beauty of these 'inland seas,' and discover the dramatic story of human degradation — and redemption. Over the past hundred years, the Great Lakes have experienced some of the worst environmental atrocities in North America, but are now the subject of one of the most extensive cleanup projects in history. Now, in the age of redemption, international efforts have resulted in bird and fish species rebounding from the brink of destruction to sustainable populations once again."

Produced and distributed by **Science North**. Directed and produced by **David Lickley**, script by **Stephen Low**. DP: Reed Smoot. Executive producer: Jim Marchbank. Release date: May 5.

Kung Fu Panda: The IMAX Experience

"Enthusiastic, big and a little clumsy, Po is the biggest fan of Kung Fu around... which doesn't exactly come in handy while working every day in his family's noodle shop. Unexpectedly chosen to fulfill an ancient prophecy, Po's dreams become reality when he joins the world of Kung Fu and studies alongside his idols, the legendary Furious Five — Tigress, Crane, Mantis, Viper and Monkey — under the leadership of their guru, Master Shifu. But before they know it, the vengeful and treacherous snow leopard Tai Lung is headed their way, and it's up to Po to defend everyone from the oncoming threat. Can he turn his dreams of becoming a Kung Fu master into reality? Po puts his heart - and his girth - into the task, and the unlikely hero ultimately finds that his greatest weaknesses turn out to be his greatest strengths."

Produced by **Dreamworks Animation SKG**. Directed by **John Stevenson** and **Mark Osborne**, produced by **Melissa Cobb**, co-produced by **Jonathan Aibel** and **Glenn Berger**. Cast: **Jack Black, Dustin Hoffman, Angelina Jolie, Jackie Chan, Lucy Liu, Ian McShane**. Distributed by Paramount Pictures. Release date: June 6.

The Dark Knight: The IMAX Experience

"**Christian Bale** once again embodies the man behind the mask in ***The Dark Knight***. The film reunites Bale with director **Christopher Nolan** and takes Batman across the world in his quest to fight a growing criminal threat. With the help of Lieutenant Jim Gordon **(Gary Oldman)** and District Attorney Harvey Dent **(Aaron Eckhart)**, Batman has been making headway against local crime...until a rising criminal mastermind known as The Joker **(Heath Ledger)** unleashes a fresh reign of chaos across Gotham City. To stop this devious new menace — Batman's most personal and vicious enemy yet — he will have to use every high-tech weapon in his arsenal and confront everything he believes."

Produced by **Warner Bros. Pictures** and **Legendary Pictures**, distributed by Warner Bros. Director: **Christopher Nolan.** Screenplay by **Jonathan Nolan** and **Christopher Nolan**, story by **Christopher**

Kung Fu Panda: The IMAX Experience

Science North

DreamWorks Animation

Warner Bros. Pictures

The Dark Knight: The IMAX Experience

Nolan and **David S. Goyer**. Producers: **Emma Thomas, Charles Roven, Christopher Nolan**. Executive Producers: **Kevin De La Noy, Benjamin Melniker, Michael Uslan**. Cast: Christian Bale, Heath Ledger, Aaron Eckhart, **Maggie Gyllenhaal**, Gary Oldman, **Michael Caine**, **Morgan Freeman**. Release date: July 18.

Fly Me to the Moon

"***Fly Me To The Moon*** is the story of three teenage flies hitching a ride on the Apollo 11 mission to the moon. It took a monkey to get man into space, but it is going to take three flies to get them back.

"**nWave Pictures**' latest project is the first full-length (90 minutes) 3D computer-animated film conceived, designed, and produced from frame one as an immersive 3D experience.

"By eliminating the 'Russian Connection' and other more fanciful elements of the story, the short version (49 minutes) of *Fly Me To The Moon* focuses exclusively on the space mission. The fly-on-the-wall approach makes it fun and entertaining. For educators, the great care given to the accuracy of depiction of the Apollo 11 mission will serve as a basis to introduce a whole new generation of viewers to one of the greatest adventures in the history of mankind."

Produced by nWave Pictures, distributed by K2 Communications (US institutional), **Summit Entertainment** (US digital), **nWave Distribution** (US 8/70). Directed by **Ben Stassen**, script by **Domonic Paris**, produced by **Caroline Van Iseghem, Mimi Maynard, Gina Gallo, Charlotte Huggins**. Executive producers: **Eric Dillens**, Domonic Paris. Cast: **Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr., Adrienne Barbeau, Trevor Gagnon, Philip Daniel Bolden, David Gore, Buzz Aldrin**. Release date: Aug. 22.

The Greatest Journey

"Each year millions of Muslims from all corners of the earth make a journey to Mecca, in Saudi Arabia, to perform the Hajj. This pilgrimage has taken place every year since the prophet Muhammad completed his last pilgrimage almost 1,400 years ago. It is the duty of all Muslims who are able, to perform the Hajj once in their lifetime.

"The Hajj lies at the heart of the Islamic world and is one of the greatest continuous events in human history. While today the vast majority of pilgrims fly to Mecca, there are epic tales of explorers and merchants, pilgrims and philosophers traveling thousands of miles by foot and camel, braving deserts, bandits, and death, to reach this holy city. Possibly the greatest traveler of them all was a young man from Tangier. His name was Ibn Battuta.

"*The Greatest Journey* tells the story of Ibn Battuta's perilous and awe-inspiring journey from Tangier to Mecca in 1325, bookended by extraordinary footage of the Hajj as it is experienced today by millions of people — footage never seen before on the giant screen."

Presented in association with the **King Abdulaziz Public Library** and the **King Faisal Center for Research and Islamic Studies**, *The Greatest Journey* is a **Cosmic Picture/SK Films** production. Directed by **Bruce Neibaur**, produced by **Taran Davies, Dominic Cunningham-Reid, Jonathan Barker**. Supervising producer: **Di Roberts**. Line producer: **Daniel Ferguson**. DPs: **David Douglas, Rafey Mahmood, Ghasem Ebrahimian, Afshin**

*(see **FILMS** on page 14)*

nWave Pictures

Fly Me to the Moon

*(from **FILMS** on page 13)*

Javadi. Script by **Tahir Shah** and **Bruce Neibaur**. Distributed by SK Films. Release Date: September.

Molecularium

"The new giant-screen film ***Molecularium*** is a magical, musical adventure into the nanoscale world of atoms and molecules. Catch a ride aboard the Molecularium with Oxy and her atom friends as they explore the secret world within everyday objects. Blast through the far reaches of deep space, discover the elements of the Earth's atmosphere, fly through the molecular structure of a snowflake, escape the polymer tangle of chewing gum, get lost in the metallic maze of a penny, and explore the inner workings of a human cell. *Molecularium* brings audiences into unimaginably small places and introduces them to incredibly big ideas."

Produced at **Rensselaer Polytechnic Institute** in conjunction with **Nanotoon Entertainment**. Directed by **V. Owen Bush**, produced by **Richard Siegel** and **Kurt Przybilla**, written by V. Owen Bush and Kurt Przybilla. Distributed by SK Films. Release date: September.

Proud American

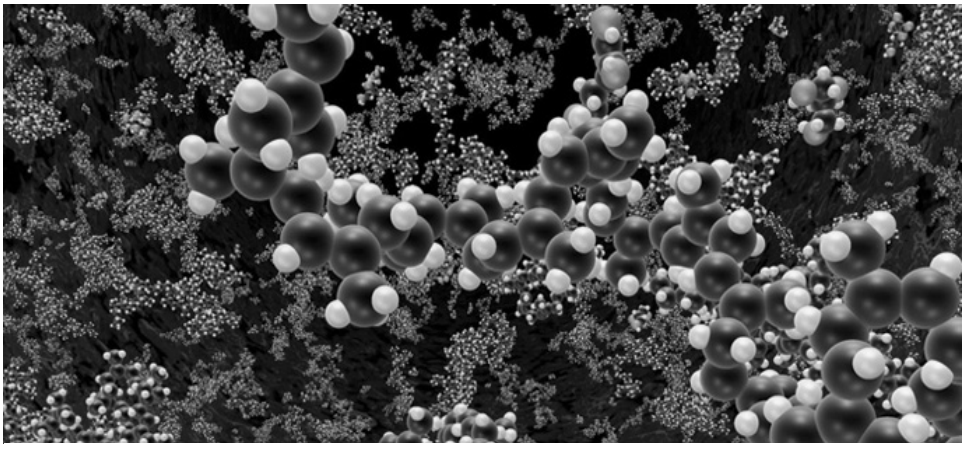
"***Proud American*** will help us remember the unique pursuit of happiness in America. It is a collection of wonderful stories that are emotional, poignant and powerful proofs that that pursuit is still as valid today as it was when nobly declared in 1776.

"*Proud American* is about the collective American heart, not words. *Proud American* is about deeds, not words. *Proud American* is about stories, not sermons. *Proud American* is about feeling, not recitation. You'll hear very little narration in the film. What exposition there is will come from dramatic dialogue in a reenactment docudrama format.

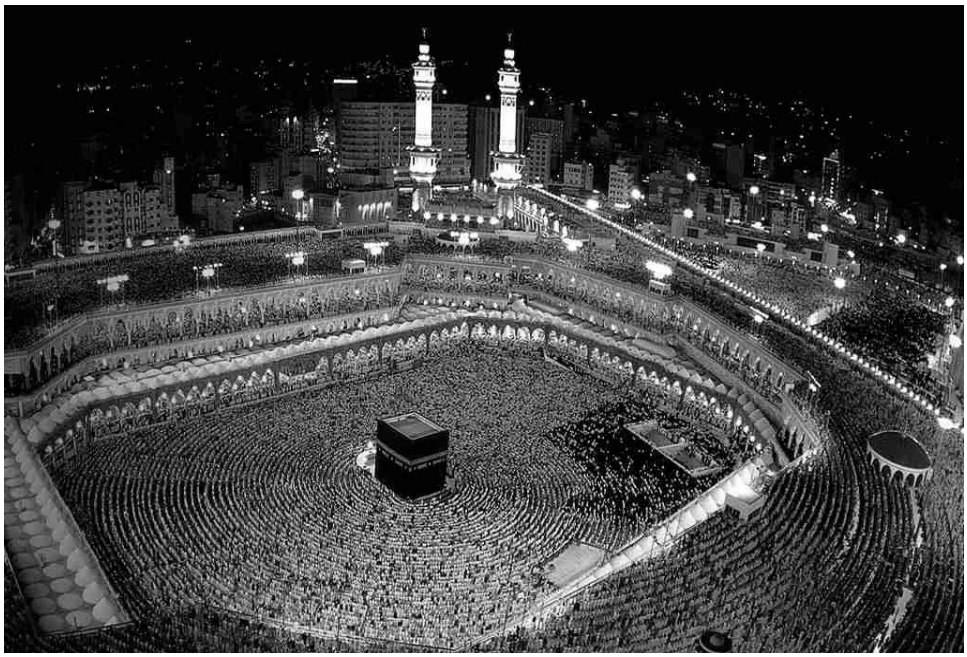
"The film is apolitical and built around five true stories of courage, compassion and creating opportunity.

"We all know that America began as a nation with a noble destiny to show a divergent and burgeoning world that freedom coupled with democracy is a noble path to greatness.

"The film will show, by example, that America is not yet finished with her pledge to the integrity of an ideal. She is not done embracing positive examples of responsible citizenship, nor is she finished being an inspiration to her citizens and to the world."



Molecularium



The Hajj in Mecca is featured in The Greatest Journey.

Produced and distributed by **Light Source, LLC.** Director: **Fred Ashman**; DP: **Mark Eberle**; script: Fred Ashman, **Rolland Smith**; score: **Stan Beard**; producer: Fred Ashman. Release: September.

We The People

[Although the producers recently told *LF Examiner* that the film will definitely open on Sept. 17, they did not respond to our repeated requests for photographs and a synopsis.]

Produced by **Inland Sea Productions**; distributor: **Jodi Capps**; directors, writers, producers: **John Altman**, **Aimee Larabee**. Release: Sept. 17.

Legends of the Sky 3D

"***Legends of the Sky*** is a giant-screen film now in production by the **Stephen Low Company**. Fly in the cockpit of some of aviation history's most amazing aircraft. See how the design challenges, financial risks, and lessons learned from a century of aviation trial and error have brought us to the dawn of a new era of revolutionary aircraft — Boeing's 787 Dreamliner and the Airbus 380. Witness the construction and final assembly of the 787, and join

Nanotoon Entertainment

chief test pilot **Mike Carriker** as he puts the new airliner through its rigorous test flights.

"*Legends of the Sky* is written and directed by Stephen Low and produced by **Pietro L. Serapiglia** and executive produced by K2 Communications. The production is being filmed at locations across North America and internationally in the 15/70 3D film format. Principal photography by **William Reeve** continues through 2007, with release of the film scheduled for fall 2008. *Legends of the Sky* is distributed by K2 Communications and the Stephen Low Company. Release date: October."

Jetliner Films, Inc.

Legends of the Sky

Harry Potter And The Half-Blood Prince: The IMAX Experience

"Voldemort is tightening his grip on both the Muggle and wizarding worlds and Hogwarts is no longer the safe haven it once was. Harry suspects that dangers may even lie within the castle, but Dumbledore is more intent upon preparing him for the final battle that he knows is fast approaching. Together they work to find the key to unlock Voldemort's defenses and, to this end, Dumbledore recruits his old friend and colleague, the well-connected and unsuspecting bon vivant Professor Horace Slughorn, whom he believes holds crucial information.

"Meanwhile, the students are under attack from a very different adversary as teenage hormones rage across the ramparts. Harry finds himself more and more drawn to Ginny, but so is Dean Thomas. And Lavender Brown has decided that Ron is the one for her, only she hadn't counted on Romilda Vane's chocolates! And then there's Hermione, simpering with jealously but determined not to show her feelings. As romance blossoms, one student remains aloof. He is determined to make his mark, albeit a dark one. Love is in the air, but tragedy lies ahead and Hogwarts may never be the same again."

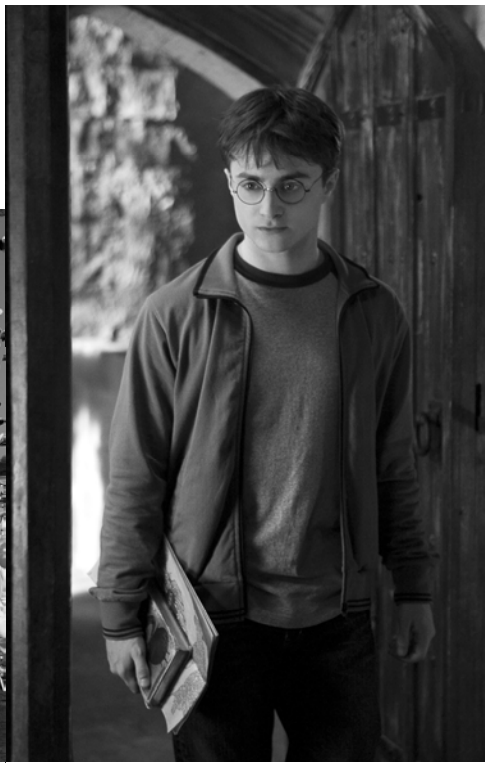
Produced and distributed by Warner Bros. Pictures. Director: **David Yates**. Writer: **Steve Kloves**. Producers: **David Heyman, David Barron**

Cast: **Daniel Radcliffe**, **Rupert Grint**, **Emma Watson**, **Helena Bonham Carter**, **Jim Broadbent**, **Robbie Coltrane**, **Michael Gambon**, **Alan Rickman**, **Maggie Smith**, **David Thewlis**. Release: Nov. 21.

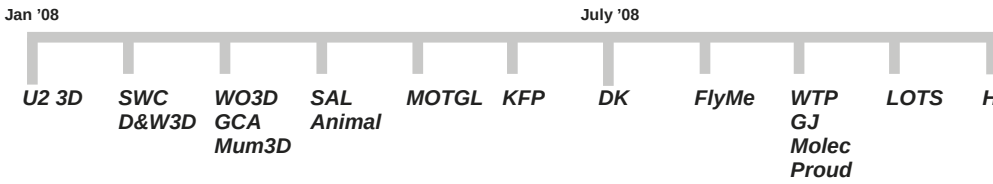
Warner Bros. Pictures (right)

Light Source, LLC. (left)

Proud American



Harry Potter and the Half-Blood Prince



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

U2 3D
3ality Digital Entertainment; distributor: National Geographic; directors: Catherine Owens, Mark Pellington; producers: John Modell, Catherine Owens, Jon Shapiro, Peter Shapiro; DPs: Peter Anderson, Tom Krueger; editor: Olivier Wicki. Cast: Bono, Adam Clayton, Larry Mullen Jr., The Edge. Shot in digital 3D. ***Release: Jan. 25.***
—Editing is under way.

The Spiderwick Chronicles: The IMAX Experience
Paramount Pictures; distributor: Paramount; director: Mark Waters; producers: Larry J. Franco, Ellen Goldsmith-Vein, Albie Hecht, Karey Kirkpatrick, Julia Pistor; script: Karey Kirkpatrick, David Berenbaum, John Sayles; DP: Caleb Deschanel; score: James Horner; executive producers: Kathleen Kennedy, Frank Marshall. Cast: Freddie Highmore, Sarah Bolger, Mary-Louise Parker, David Strathairn. Release: Feb. 15.
— Film will be converted to 15/70 with the IMAX DMR process.

Dolphins & Whales 3D: Tribes of the Oceans (wt)
3D Entertainment, McKinney Productions; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; script: Elisabeth Mantello, David Chocron; DP: Gavin McKinney; score: Christophe Jaquelin; producer: François Mantello. 3D. ***Release: Feb. 15.***
—Principal photography is complete.
—Editing and scriptwriting are under way.

Wild Ocean 3D
Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors, writers, editors, score: Steve McNicholas, Luke Creswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, ***D.J. Roller,*** *David Douglas; sound designer: Mike Roberts,* ***Brian Eimer****. 3D.* ***Release: March .***
—Principal photography is complete.
—**Picture is locked.**

Grand Canyon Adventure: River at Risk
MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens, Stephen Judson; editor: Stephen Judson; photography: Greg MacGillivray, Doug Lavender, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.) Release: March 14.
— Principal photography is complete. Editing is under way.

Mummies 3D
Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; producers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil. ***Release: March.***
—The 2007 film is being converted to 3D for re-release.
—**It will be screened at the GSCA Film Expo in London in March.**

Shine A Light: The IMAX Experience
Shangri-La Entertainment; distributor: Paramount Pictures; director: Martin Scorsese; producers: Steve Bing, Michael Cohl, Victoria Pearman, Zane Weiner; score: the Rolling Stones; executive producers: Mick Jagger, Keith Richards, Charlie Watts, Ron Wood. Release: April 4.
—Film will be converted to 15/70 with the IMAX DMR process.

Animalopolis
Graphic Films Corporation; distributor: K2 Communications; director: Tim Huntley; script: Tim Huntley, Paul Novros; score: Paul Novros, Tim Huntley; producers: Paul Novros, Tim Huntley; executive producer: Ammiel Najar. Release: April.
—November: Filming at the Los Angeles and San Diego zoos.
—Editing is under way.

Mysteries of the Great Lakes (formerly *Wonders of the Great Lakes*)
Science North; distributor: Science North; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 5.
—October: Filmed sturgeon in Shawano, WI.
—Principal photography is complete.
—Editing is under way.

Kung Fu Panda*
A clumsy panda is called upon to become a kung fu master in this animated comedy from DreamWorks.
DreamWorks Animation SKG; distributor: Paramount Pictures; directors: John Stevenson, Mark Osborne; producer: Melissa Cobb; co-producers: Jonathan Aibel, Glenn Berger. Cast: Jack Black, Dustin Hoffman, Angelina Jolie, Jackie Chan, Lucy Liu, Ian McShane. Release: June 6.
—The film will be converted to 15/70 with the IMAX DMR process.

The Dark Knight
Legendary Pictures; distributor: Warner Bros.; director: Christopher Nolan; DP: Wally Pfister; script: Jonathan Nolan; score: James Newton Howard, Hans Zimmer; producers: Christopher Nolan, Charles Roven, Emma Thomas; executive producers: Kevin De La Noy, Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Morgan Freeman, Heath Ledger. Release: July 18.
—Several scenes were shot in 15/70.
—The rest of the film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon
nWave Pictures; distributors: K2 Communications (US institutional), Summit Entertainment (US digital), nWave Distribution (US 8/70), worldwide: TBA; director: Ben Stassen; script: Domonic Paris; producers: Caroline Van Iseghem, Mimi Maynard, Gina Gallo, Charlotte Huggins; executive producers: Eric Dillens, Domonic Paris. 85 minutes. Cast: Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr., Adrienne Barbeau, Trevor Gagnon, Philip Daniel Bolden, David Gore, Buzz Aldrin. 3D. Release: Aug. 22.
—The film is complete.

We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: Sept. 17.
—Filming will resume in April.

The Greatest Journey*
The Greatest Journey tells the story of a scholar's perilous and awe-inspiring journey from Tangier to Mecca in 1325, bookended by extraordinary footage of the Hajj as it is experienced today by millions of people
Cosmic Picture/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. Release: September.
—December: Filmed the Hajj in Mecca, Saudi Arabia
—March-April: Filming in Morocco and Egypt.

Molecularium*
Molecularium is a magical, musical adventure into the nanoscale world of atoms and molecules. Catch a ride aboard the Molecularium with Oxy and her atom friends as they explore the secret world within everyday objects.
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producers: Richard Siegel, Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla. Release date: September.

Proud American
Light Source, LLC; ***distributor: Light Source****; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. Release: September.*
—October: Aerial work in 22 locations nationwide.
—November: filmed the last two (of five) stories.
—December: Western states ground shooting.
—Principal photography is 80% complete.

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: October.
—November: Shot Harrier jet.
—The first flight of the Boeing 787 has been delayed until spring 2008, pushing the release date to October.
—December: Shooting Boeing 787 assembly line in Washington state.

Jan '09 Jul '09

HPHBP Sea Rex

RTE Arabia RME Balloon

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: Nov. 21.
—Film will be converted to 15/70 with the IMAX DMR process.

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2009.
—Production will restart in early 2008.

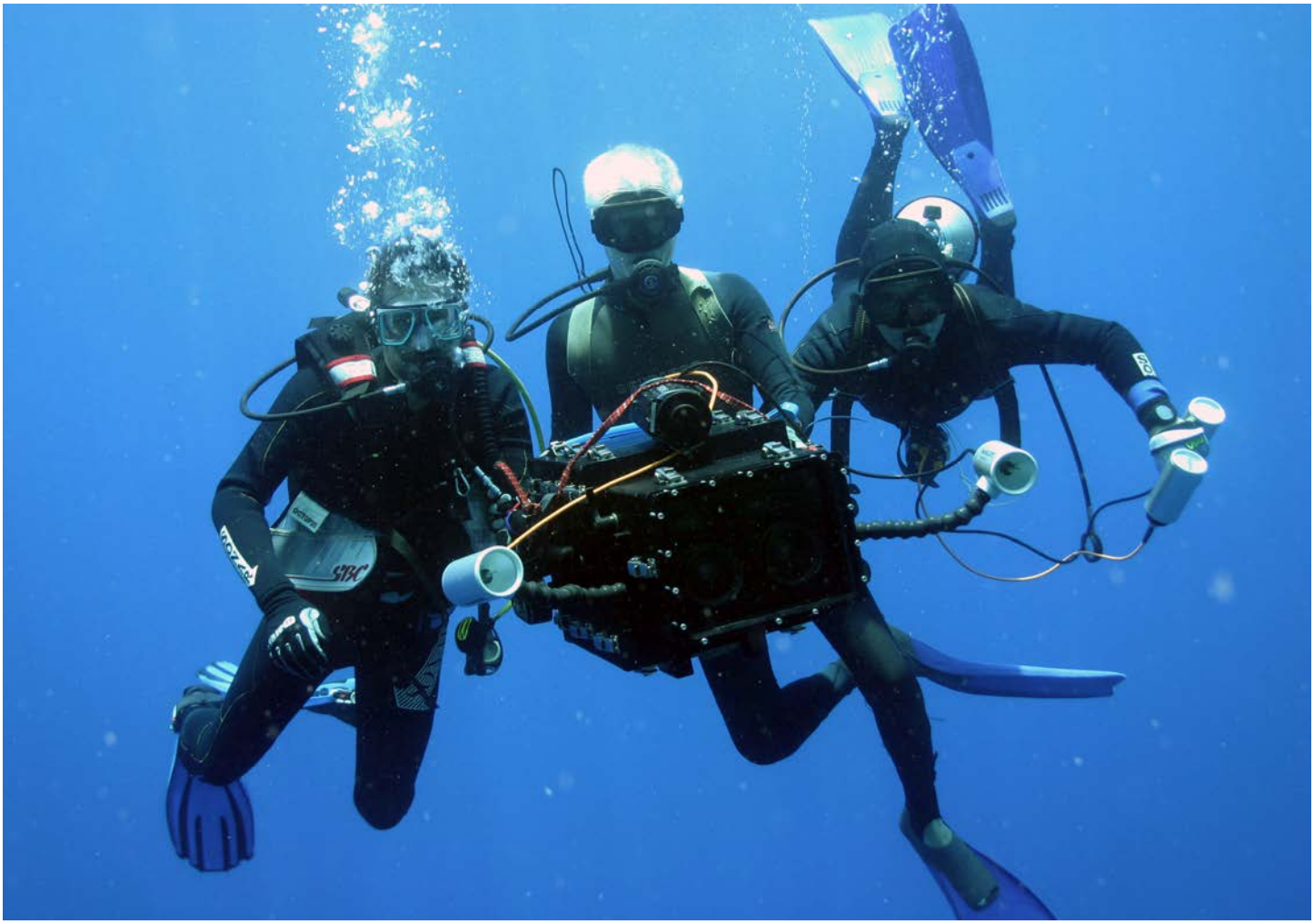
Arabia (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Jack Stephens; (topside), Howard Hall (underwater); editor: Stephen Judson. 3D. Release: Spring 2009.
—November-December: Filming begins in the Red Sea and on the Arabian Peninsula.
—December: Filming the annual Hajj pilgrimage in Mecca, Saudi Arabia.

Return to Everest (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: Spring 2009.
—Two-thirds of photography is complete.

Deep Sea-quel 3D (wt)*
The makers of *Into the Deep* and *Deep Sea 3D* join forces again to transport viewers to the most exotic underwater locations on earth, including Southern Australia, Papua New Guinea, the Coral Sea, and the Great Barrier Reef. *Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Production: Michele Hall; executive producer: Graeme Ferguson. 3D. Release: Spring 2009.*
—Location scouting is complete, field crew and consultants for all locations are set.
—January: Principal photography begins in Papua New Guinea.
—Four more month-long expeditions before October.

Rocky Mountain Express
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: Spring 2009.
—Extensive aerial footage has been shot.
—Principal photography continues through 2008.

Balloon Fiesta (wt)
Immortal Classics; distributor: MacGillivray Freeman Films; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2009.
—October: Filmed the Albuquerque Balloon Fiesta and at the Anderson-Abruzzo International Balloon Museum.



L to r: Producer Francois Mantello, DP Gavin McKinney, and director Jean-Jacques Mantello filming for Dolphins and Whales 3D.

3D Entertainment Ltd.

*(from **INSIDERS** on page 2)*
processing power, data transmission speed, and storage capacity over the last decade or two. The giant-screen industry could benefit from a technology player (or two) stepping up to deliver an "ultra-K" digital projection system. Imax is the logical candidate, but has said it is "four to five years away" from delivering a digital system comparable to its GT film projectors. A digital solution that fills screens more than 100 feet (30 meters) wide, whose picture looks as good as — or better than — film, all at lower upfront and running costs than film systems, should be the goal to maintain the gap. This goal is within reach if the industry demands it.

A special solution is needed for domes. Several giant-screen dome operators have lamented the fact that the development of digital technologies seems to be passing them by. **Brian Bonnick**, executive vice president of technology for Imax, said at the GSCA's Digital Age session in Vancouver that "we don't have a dome solution right now," adding, "we are pursuing it, but it is going to be probably in that same time frame [four to five years] as a great deal of these larger venues."

What should dome theaters do? Take a page from the conventional world: form a standards group like the **Digital Cinema Initiatives** (and one such GS industry group is forming now — see **John Jacobsen**'s article on page 19), and a buying group like the **National Association of Theater Owners**' Cinema Buying Group. An organized approach to reaching out to the technology companies may spur innovation and provide the economic incentive to deliver a new generation of digital projection systems for domes.

"Large-format" is not the point. Now it's all about screen size, while maintaining excellence in image resolution and quality, of course. Come to think of it, was "LF" ever the best descriptor? It's not consumer-centric. People don't care about the size of the film frame, and in the digital age it's almost meaningless. Digital is turning the *x*/70 film frame size into a quaint anachronism. Film-based projection systems have come in two basic sizes: conventional (i.e. small) and giant. Thanks to digital projection, not to mention better lenses, and digital processing of film to up-res the picture, screens now come in a continuum of sizes.

Explain it to consumers. And be persuasive. The industry, perhaps through the GSCA, has an opportunity (if not the need) to take a more active role in raising awareness and comprehension of "giant-screen" as a category. Of course, that's easier said than done. It is a big effort, and no doubt already a priority for the GSCA leadership and at least one of its committees. However the communication plan is executed, the GSCA membership should be dedicated to a high-quality, true giant-screen experience. To the GSCA's credit, it showed foresight by adding "digital experiences" to the description of "giant screen experiences for the public" that its mission statement embraces. GSCA membership criteria, as well as the mission statement, should now be refined to spell out exactly what constitutes "giant-screen" in this digital age.

Will the IMAX brand be enough to justify premium ticket pricing if the experience in MPX-sized digital installations is not noticeably greater than premium conventional screens?

The descriptor "giant-screen" isn't perfect, or necessarily sufficient. It's like saying "think big." Compared to what? What is the consumer benefit of a big screen? It's not strategic to talk only about size. Anyone can say "big" or "giant." It's not meaningful unless it really is bigger than the average conventional screen, and you have to connect screen size with the clear, bright picture to arrive at the real benefit: the immersive experience.

Until now, category branding hasn't really been needed because Imax so dominated the category, and the IMAX brand name enjoyed such strong equity with consumers. But what if five years from now there's no longer one dominant brand like IMAX that owns the giant-screen category in the consumer's mind? Imax Corporation is racing to catch up in digital projection, and is poised to overtake other digital suppliers in size of screen. But will the established IMAX brand be enough to justify the premium in capital cost and ticket pricing, especially if the consumer experience in some of its new MPX-sized digital installations is not noticeably greater than the premium conventional screens? And will IMAX be able to capture the 70%-plus market share (95%-plus for 3D) of GS digital theaters that it has enjoyed with GS film systems? For the first time in its history, Imax is competing with several formidable equipment vendors, such as **Sony**, **Christie**, **NEC**, and **Barco**. (Ironically, under its announced "agnostic" technology strategy, some of these companies will be suppliers for the new IMAX digital system). This is another good reason for the industry to take the lead in defining digital GS through effective communications.

Get ready for very different ways of doing business. As with other disruptive technologies, we can't imagine today all the ways in which d-cinema will affect the way we do business. Eliminating prints is an obvious one, although it won't happen overnight. Theaters will have to redefine their staffing needs: the technical lead may no longer be a projectionist. Digital projection makes it easier to program in-theater "4D" effects that embellish the action on screen. Digital promises a level of versatility that will open up new content possibilities that didn't exist with film: Internet and cable access will make real-time programming of concerts and major sporting events more prevalent. (Although the latter gets mentioned a lot, rights issues have held this back somewhat. But specialist distributors now offer "channels" of alternative programming for digital cinema, suggesting that progress is being made in overcoming those obstacles.)

If your organization doesn't have a digi-

A Call for Digital Giant-Screen Specifications

by John W. Jacobsen

I believe the time has come to convene museum industry leaders in the giant-screen theater field to discuss the nature of, and the potentials for, digital giant screen (DGS) specifications. Museums, with their commitment to unique and immersive learning experiences, have succeeded with analog giant-screen theaters precisely because they are unlike Hollywood movies and offer a level of experience unmatched by other formats. We need to take control of our digital destiny and set the stage for entrepreneurs and established businesses to create museum-quality equipment and productions.

During the analog era, hundreds of millions of dollars were invested by museums, educators, the **National Science Foundation**, and others to create a global network of 209 institutional GS theaters and to produce over 200 educational films. Now that investment is at risk. While audience demand for the medium remains strong, and its learning impact continues to improve, Hollywood's conversion to digital projection and films could mean the eventual phasing out of analog film stock and processing laboratories.

Imax Corporation, the leading supplier of GS theater equipment, has announced a digital projector, but it is limited to flat screens of modest scale and will use a Hollywood aspect ratio of 1.9:1 rather than the squarer, more immersive 1.33. Imax is not planning a projector with the GS aspect ratio, mostly because no one is planning to make 1.33 display chips. There is some hope that larger flat-screen theaters will be served, but Imax's **Brian Bonnick** said at the GSCA conference in September that a system to replace its GT projector in flat-screen or dome theaters is at least four to five years off.

A significant partner to the GS industry could be the world's inventory of 300 (and growing rapidly) digital domes, as digital stars converge with dome GS theaters.

John W. Jacobsen

Planetarium and fulldome projection technology, which has been digital for some time, is advancing rapidly and may be one of the routes of salvation for GS dome theaters. At least two IMAX dome theaters — **La Géode** in Paris and **Tycho Brahe** in Copenhagen — are already supplementing their film presentations with digital technology, and **Cosmonova** in Stockholm and San Diego's **Reuben Fleet Science Center** are about to follow suit. (*See the item in Shorts on page 32* and *Jeffrey Kirsch's comments on page 20.*) At the same time, digital domes could benefit from the GS field's relative success at producing audi-

*(see **JACOBSEN** on page 21)*

tal strategy and plan, now is the time to create them. If you're with a conventional multiplex operator, you're probably in good shape in terms of strategy, although you'll have to watch the accelerating pace of d-cinema deployment, as well as the 3D trend, to make sure you don't fall behind your competition or consumers' expectations.

If your organization is an institution, or a commercial operator of one or a small number of theaters, start planning your conversion to digital projection now. If you're an independent producer or distributor of films for the giant-screen market, plan for digital releases and forge the relationships that will help you manage the digital pipeline. Future-proof your digital releases by scanning at higher resolutions than you need today.

While planning for, and eventually embracing, digital is imperative, don't panic. Film will be around for a while. It's going to be a bit messy during these transitional years, with two pipelines (film and digital), and specs for giant-screen digital not necessarily standardized for all systems in all geographic territories. Film is still the best capture and presentation medium for giant screen. Existing theaters with true GS-sized screens should keep their film-based systems, and shout about their unique presentation excellence from their six-story-high rooftops.

As in every technologically-driven change, risks abound. We wonder about reliability, light levels, lamp costs, maintenance, and even obsolescence, if the latest digital projection standard is eclipsed by another in a few years. But this is not 2005, when the DCI standards were first published and the first DCI-compliant systems were installed. We're at the start of 2008; track records have been established, wisdom is being gained, and d-cinema deployment worldwide is accelerating. And the benefits are significant — no print costs (nor all the effort and expense that goes into moving prints around), lower capital and operating costs, and greater programming versatility and targeting for specific (and some new) markets.

D-cinema and digital 3D threaten to erode the giant-screen industry's distinctiveness versus conventional exhibition, which could lead to waning attendance and revenues. For theater operators and distributors, not planning for digital conversion over the next five years or so is far riskier than doing *something* now. On the other hand, the opportunities for the industry as a whole, and for individual theater and distribution companies, are quite promising. They include new growth, cost-savings, and a better and more diverse theatrical experience. On balance, I'm an optimist. I would say we're on the cusp of an exciting evolution for giant-screen.

Paul Fraser is president of Blaze Partners, LLC (www.blaze-partners.com), a Connecticut-based consultancy and project management firm specializing in new business initiatives for entertainment and media companies. Giant-screen clients include MacGillivray Freeman Films and National Geographic Cinema Ventures. He can be reached at paul@blaze-partners.com.

*(from **BIZ** on page 5)*
theater in New York City?

Industry response is mixed

LF Examiner asked a select group of industry veterans representing producers, distributors, and institutional and commercial exhibitors for their reactions to the announcement of the AMC/Imax digital deal.

Among those who replied, half felt that the news was bad for institutional theaters, and nearly as many were concerned that the digital system could harm the IMAX brand if it didn't live up to the standards of the film-based projectors. Several, including one commercial operator, also felt that the small size of most MPX and IMAX digital theaters would be detrimental to the IMAX brand and the reputations of true giant-screen theaters.

However, at least one institutional theater operator and two producers felt that the spread of digital IMAX theaters could have a positive effect. According to **Arabella Cecil**, writer and producer of ***Mummies: Secrets of the Pharaohs***, "the technological gap between mainstream cinema and IMAX has been diminishing, and the brand is increasingly drowned out by other entertainment competing for the same customer dollar. There should even be some reflected benefit as the brand rises in the consciousness of the young as once again being 'cool.' (Or whatever the word for 'cool' is now!)"

David Clark, producer and co-director of ***Dinosaurs Alive***, said that "I think this can be good for LF business, provided Imax is flexible in allowing product to come from various sources, i.e. conversion from different LF film sources and non-IMAX digital capture systems. If Imax demands that product only come from their proprietary camera systems, they will be closing off much of the market and diminishing the potential impact of the new technology."

Diane Carlson of the **Pacific Science Center** in Seattle, WA, is one of the few people who has actually seen the IMAX digital demonstration. (The science center's 29-year-old **Eames IMAX Theater** is one of the only institutional theaters with a screen small enough — 35x58 feet, 11x18 meters — to use Imax's first-generation digital system.) Carlson told *LFX* that it was "the best digital cinema presentation that I have seen." And while generally positive about the AMC deal, even though it means two new competitors for her, she said that among the questions still to be answered are, "will library films be transferred to digital, how quickly will traditional documentaries be issued in digital, and how long will DMR films continue to be issued on film?" (She plays DMR titles on her *other* IMAX screen, the **Boeing IMAX Theater**, a 60x80-foot [18x24-meter] 3D-capable house.)

Jeffrey Kirsch, executive director of the **Reuben Fleet Science Center** in San Diego, CA, provided the most extensive reply, which is reprinted virtually in full in the

Jeffrey Kirsch on Digital Projection

[Imax's] press release cites Imax co-CEOs Richard Gelfond and Bradley Wechsler [as] saying, "The agreement cements a partnership between two great brands. Partnering with AMC in a theater deal of this size and scope is a transformational moment for our company from both a financial and strategic perspective..."

This kind of deal should not be a surprise, but it may have caught some of us off guard. If anyone in the educational segment of the giant screen industry had any doubts about Imax's corporate vision of the industry's future, those doubts should be put to rest once and for all. It will be a predominantly commercial enterprise that will be conformed to the Hollywood business model.

For my part, I hope that for those of us in the not-for-profit business of helping educate the public this announcement will serve as the ultimate wake-up call. Saturating the market with commercial IMAX theaters will drastically dim the allure of museum theaters to the general public. To be sure, I believe we will still get our share of the knowledge-seeking segment of the general public, but the notion of museums attracting a wider demographic to their institutions via the glitter of entertainment versions of low-res IMAX images needs to be dashed forever.

Paraphrasing the Imax quote, I look at it this way: "The AMC-Imax agreement is a *reformational* moment for the institutional segment of the LF medium."

It is now time to realize that we are a unique group of organizations with a commonality of purpose that we should embrace rather than run away from. I believe we have to pool our resources, return to production of a smaller number of films of higher quality that serve each of our two segments, flat screens and dome screens.

In the quest for more 3D content, dome theaters, a truly iconic immersive environment, have been paying the highest price and a new business model has to emerge. We need to commission dome-only content and regain market recognition as a special attraction for the education-oriented part of the population.

This is just one person's opinion, of course, and I hope there will be dialogue on this. At the Fleet, we are about to embark on a major renovation to our dome theater with the intent of retaining IMAX and adding digital capacity. I believe we will be very successful in the long run. A key element in our strategy is to collaborate with others to develop dome-only content. Another will be to suggest a reformation of GSCA so that the various theater market segments are recognized for what they are, organizations based on different business models and different applications of LF projection technologies.

*(from **SHORTS** on page 32)*

of the winners directly involved giant-screen cinema, several were associated with LF theaters or were won by people who have been involved in LF production.

They include a Thea Lifetime Achievement Award to **Jack Rouse**, of **Jack Rouse Associates** and the following Thea Awards for Outstanding Achievement:

Attraction: Shuttle Launch Experience, **Kennedy Space Center Visitor Center**, FL.

Attraction Limited Budget: Awakening of The Temple Lobby Show, **Aztec on the River**, San Antonio, TX

Traveling Exhibit Limited Budget: CSI: The Experience, **Fort Worth Museum of Science and History**, Ft. Worth, TX

Museum: Donald W. Reynolds Education Center, Mount Vernon, VA, developed by **Dennis Earl Moore**.

The Thea Awards will be presented in a ceremony in Anaheim, CA, on March 8.

Hannah Montana in 3D in February

Disney's ***Hannah Montana Concert in 3D*** will be screened in hundreds of digital 3D theaters for a special one-week engagement Feb. 1–7.

The wildly popular title character of the Disney Channel cable series, played by 15-year-old **Miley Cyrus**, was filmed in 3D during her recent sold-out concert tour, "Hannah Montana and Miley Cyrus: The Best of Both Worlds." Cyrus is the daughter of country-western star **Billy Ray Cyrus**.

The concert film was directed by **Bruce Hendricks** and produced by **Art Repola**, the team that made the giant-screen film ***Ultimate X*** for the **Walt Disney Company** in 2002.

Although it will not appear in IMAX theaters, *Hannah Montana* will be the second 3D concert film to open in two weeks, following ***U2 3D***, which opens on both digital and IMAX screens on Jan. 25.

*(from **JACOBSEN** on page 19)*

ence-attracting films and generating revenues from well established multi-platform distribution networks.

However, without coordination and high-level leadership, this convergence will happen neither quickly nor easily. Without some intervention, a potentially large network of museum-based digital theaters could balkanize into numerous incompatible systems.

The Solution

A clear set of shared and open specifications for brightness, resolution, and aspect ratio would put a transition plan in place for the institutional segment of the GS field. Shared specifications could enable a convergence of the GS and planetarium fields to create a much larger global network, permitting equipment manufacturers and show producers to raise capital with a justifiable hope for better returns.

The successful development of such standards depends on:

- Defining standards that meet museums' needs for experiential, immersive learning (not Hollywood's need for framed entertainment).
- Involvement of museum leaders in the process.
- Involvement of technical experts.
- Research-based field analysis and findings.
- Commitment of key institutions to the spirit of the goal.
- Representation from GSCA.
- A clear, step-by-step process with defined deliverables for review by the field along the way to formal adoption.

To this end, a group of GS industry veterans has been talking about this issue, and I am taking the initiative to organize the process, through the **White Oak Institute**, a non-profit dedicated to research-based innovation.

Your support for this initiative and your thoughts about how it might happen best will be most welcome. This must be an open process, but it must be led by museum interests in order to develop specifications that serve museums' need for immersive, top-quality learning experiences. Without this proactive stance, museum giant screen theaters will be forced to convert to Hollywood standards.

John W. Jacobsen, president of White Oak Associates, Inc., museum and theater planners and producers, is also co-principal investigator of the White Oak Institute for Research-Based Museum Innovation. He can be reached at

Worldwide LF Theater Inventory

As of January 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**21**
IMAX	3	50	44	7	187	5	**296**
IWRK		19	7		19	1	**46**
KINO		1	3		3		**7**
MEGA	1	3	6	1	14	1	**26**
Other		7	9		3		**19**
Total	**4**	**104**	**70**	**9**	**233**	**7**	**427**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	11	14	2	26	**53**
	Total	**16**	**14**	**9**	**65**	**104**
Europe	8/70	3	6	5	11	**25**
	15/70	7	21	5	12	**45**
	Total	**10**	**27**	**10**	**23**	**70**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	8/70	7	6	1	25	**39**
	15/70	27	74	4	89	**194**
	Total	**34**	**80**	**5**	**114**	**233**
South America	8/70				2	**2**
	15/70	2	2		1	**5**
	Total	**3**	**2**		**3**	**8**
World	8/70	15	13	11	59	**98**
	10/70			2	20	**22**
	15/70	48	118	11	131	**307**
	Total	**62**	**131**	**24**	**210**	**427**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	74	30	**104**
Europe	35	35	**70**
ME	2	7	**9**
NA	108	125	**233**
SA	3	4	**7**
Total	**225**	**202**	**427**

Bookings: December 2007 by Film

803 bookings of 103 films in 313 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close
AEK	Beijing CFM	12/31/07	12/30/08
Africa	Baltimore	7/1/07	6/30/08
	Chandigarh	10/1/07	9/30/08
AfricAdv	Austin	5/19/07	4/30/08
	Moscow	10/11/07	10/10/08
	Paris Geo	**11/1/07**	**6/30/08**
	Tarentum Cmk	6/15/07	
	Vancouver Imx	**12/07**	**6/30/08**
AIA3D	Eilat Epic	1/1/07	12/31/07
AIWC	San Diego RHF	2/07	9/30/08
Alamo	San Antonio 2D		
Alaska	Baltimore	7/1/07	6/30/08
	Saint Louis Arch	1/13/07	1/2/08
ALBT	Duluth	11/2/07	4/30/08
	Nuremberg	12/21/06	12/31/07
AlienAdv	Berlin CS	3/1/00	
	Eilat Epic	4/4/04	12/31/07
	Glasgow	3/1/05	12/31/07
	Sofia CC	7/1/07	6/30/08
Alps	Atlanta FMNH	8/15/07	8/3/08
	Baltimore	10/17/07	1/17/08
	Barcelona	9/15/07	9/14/08
	Birmingham AL	6/6/07	5/25/08
	Chantilly	10/24/07	2/1/08
	Charleston SC	4/13/07	3/29/08
	Cincinnati MC	5/23/07	5/11/08
	Denver MNS	10/4/07	10/3/08
	Edmonton TWS	10/5/07	10/3/08
	Garden City	7/4/07	12/31/07
	Gatineau	6/29/07	6/30/08
	Hague	6/15/07	6/14/08
	Hutchinson	7/11/07	6/28/08
	Lubbock	3/15/07	3/16/08
	Milwaukee	9/12/07	3/20/08
	Montreal SC	4/25/07	4/23/08
	Norwalk	9/28/07	1/17/08
	Orlando SC	11/15/07	11/14/08
	Portland OMSI	3/21/07	3/20/08
	Quebec	12/14/07	12/13/08
	Regina	6/1/07	5/31/08
	Sacramento Imx	4/6/07	4/5/08
	Speyer Imax	5/30/07	5/29/08
	Sudbury	7/4/07	6/24/08
	Syracuse	7/18/07	7/14/08
	Tampa MOSI	9/7/07	11/14/08
	Tempe Imx	3/23/07	8/22/08
	Valencia Spn	10/14/07	10/14/08
Amazon	Sioux Falls	10/6/07	
Antarc	**Omaha Zoo**	**12/5/07**	
	Tianjin	9/11/07	3/9/08
AOTD	**Dallas MNS**	**12/5/07**	
Bears	Hibbing	9/1/07	8/31/08
	Kagawa	10/2/07	12/16/07
	Lucerne	12/1/06	3/13/08
	Nuremberg	9/1/07	8/31/08
	Providence Imx	11/8/07	11/8/08
	Saint Félicien	5/31/06	5/31/08
Beavers	**Kenner**	**9/15/06**	
	Parker	11/1/06	12/31/07
Beowulf	Amsterdam PN	11/16/07	12/07
	Ankara AFM	11/16/07	12/07
	Apple Valley Imx	12/5/07	12/07
	Atlantic City	11/16/07	12/07
	Auckland Sky	11/16/07	12/07
	Bangkok	11/16/07	12/07
	Barakaldo Yel	11/16/07	12/07
	Batavia GQT	11/16/07	12/07
	Berlin CS	11/16/07	12/07
	Boise Reg	11/16/07	12/07
	Bradford	11/16/07	12/07
	Buenos Aires NA	11/16/07	12/07
	Buford Reg	11/16/07	12/07
	Busan CGV	11/16/07	12/07
	Calgary Cpx	11/16/07	12/07
	Cathedral City	11/16/07	12/07
	Cedar Rapids	11/16/07	12/07
	Chicago Imx	11/16/07	12/07
	Cincinnati NA	11/16/07	12/07
	Col Springs Cmk	11/16/07	12/07
	Colleyville	11/16/07	12/07
	Columbus AMC	11/16/07	12/07
	Covington OTI	11/16/07	12/07
	Cuernavaca Cmx	11/16/07	12/07
	Daegu CGV	11/16/07	12/07
	Dallas Cmk	11/16/07	12/07
	Dearborn	11/16/07	12/07
	Denver CC Reg	11/16/07	12/07
	Dubai	11/16/07	12/07
	Dublin Reg	11/16/07	12/07
	Edmonton Cpx	11/16/07	12/07
	Evansville Sho	11/16/07	12/07
	Fitchburg Star	11/16/07	12/07
	Fort Lauderdale	11/16/07	12/07
	Fresno Reg	11/16/07	12/07
	Garden City	11/16/07	12/07
	Glasgow	11/16/07	12/07
	Gloucester Cpx	11/16/07	12/07
	Grand Blanc NCG	11/16/07	12/07
	Grand Rapids Cel	11/16/07	12/07
	Guadalajara Cpl	11/16/07	12/07
	Guatemala City Alb	11/16/07	12/07
	Halifax	11/16/07	12/07
	Hampton	11/16/07	12/07
	Hong Kong UA	11/16/07	12/07
	Hooksett Zya	11/16/07	12/07
	Houston Reg	11/16/07	12/07
	Hyderabad	11/16/07	12/07
	Indianapolis Imx	11/16/07	12/07
	Indianapolis Ker	11/16/07	12/07
	Irvine Reg	11/16/07	12/07
	Istanbul AFM	11/16/07	12/07
	Kazan	11/16/07	12/07
	King of Prussia Reg	11/16/07	12/07
	Kiryat Bialik	11/16/07	12/07
	Krakow CC	11/16/07	12/07
	Langley Cpx	11/16/07	12/07
	Lansing Cel	11/16/07	12/07
	Las Vegas Bre	11/16/07	12/07
	Lincolnshire Reg	11/16/07	12/07
	Lodz CC	11/16/07	12/07
	London BFI	11/16/07	12/07
	Los Angeles AMC	11/16/07	12/07
	Los Angeles NA	11/16/07	12/07
	Louisville NA	11/16/07	12/07
	Malaga Yel	11/16/07	12/07
	Manchester NA	11/16/07	12/07
	Manchester UCI	11/16/07	12/07
	Manila	11/16/07	12/07
	Melbourne MV	11/16/07	12/07
	Mesa DT	11/16/07	12/07
	Mexico City Per Cpl	11/16/07	12/07
	Mexico City San Cpl	11/16/07	12/07
	Mexico City Uni Cpl	11/16/07	12/07
	Mississauga Cpx	11/16/07	12/07
	Montreal Cpx	11/16/07	12/07
	Moscow	11/16/07	12/07
	Nashville Reg	11/16/07	12/07
	Natick JF	11/16/07	12/07
	New Rochelle Reg	11/16/07	12/07
	New York LS AMC	11/16/07	12/07
	Nuremberg	11/16/07	12/07
	Olathe AMC	11/16/07	12/07
	Ontario Reg	11/16/07	12/07
	Orlando Reg	11/16/07	12/07
	Oviedo Yel	11/16/07	12/07
	Paris Gau	11/16/07	12/07
	Phoenix AMC	11/16/07	12/07
	Portage GQT	11/16/07	12/07
	Prague CC	11/16/07	12/07
	Quebec	11/16/07	12/07
	Raleigh	11/16/07	12/07
	Reading JF	11/16/07	12/07
	Richmond Cpx	11/16/07	12/07
	Rochester Cmk	11/16/07	12/07
	Sacramento Imx	11/16/07	12/07
	Saint Augustine	11/16/07	12/07
	Saint Louis Weh	11/16/07	12/07
	Saint Michael Cmg	11/16/07	12/07
	Saint Petersburg Kro	11/16/07	12/07
	Saint Petersburg Muv	11/16/07	12/07
	San Antonio San	11/16/07	12/07
	San Diego Reg	11/16/07	12/07
	San Francisco AMC	11/16/07	12/07
	Sandy	11/16/07	12/07
	Seattle PSC 2	11/16/07	12/07
	Seoul CGV	11/16/07	12/07
	Spokane	11/16/07	12/07
	Sterling Heights AMC	11/16/07	12/07
	Sydney WBS	11/16/07	12/07
	Taipei WVC	11/16/07	12/07
	Tampa Cha	11/16/07	12/07
	Tampa MOSI	**12/21/07**	**1/08**
	Tarentum Cmk	11/16/07	12/07
	Tigard Reg	11/16/07	12/07
	Toronto Cpx	11/16/07	12/07
	Tulsa Cmk	11/16/07	12/07
	Vaughan Cpx	11/16/07	12/07
	Warsaw CC	11/16/07	12/07
	West Nyack Imx	11/16/07	12/07
	West Palm Beach Muv	11/16/07	12/07
	White Plains NA	11/16/07	12/07
	Williamsville Reg	11/16/07	12/07
	Woodridge Cmk	11/16/07	12/07
	Ypsilanti NA	11/16/07	12/07
BP	Chongqing CP	5/1/07	4/30/08
	Saint Augustine	4/18/07	6/30/08
Bugs	Grand Blanc NCG	11/16/07	4/16/08
	Poznan CC	9/4/07	
	Quebec	3/2/07	3/2/08
	Schenectady	9/29/07	4/29/08
	Sofia CC	9/21/07	
CDS	**Guayaquil**	**12/7/07**	**6/08**
CRA	Bogota Mal	3/16/07	6/15/08
	Boston MOS	5/3/07	6/30/08
	Laie	1/26/05	12/07
	Pitea	9/15/07	1/31/08
	San Diego RHF	10/1/06	9/30/08
CV	Guayaquil	3/1/07	2/29/08
	Killeen	11/2/07	4/25/08
Cyberwor	Seoul CGV	3/3/06	3/2/08
DinoAliv	Baltimore	5/2/07	4/30/08
	Bradford	5/24/07	1/31/08
	Cleveland	4/28/07	4/27/08
	Columbus COSI	6/9/07	12/31/07

Film	Theater	Open	Close
	Copenhagen	9/20/07	2/20/08
	Dallas MNS	5/30/07	5/25/08
	Davenport	5/16/07	5/1/08
	Dearborn	4/4/07	12/31/07
	Edmonton TWS	5/18/07	5/1/08
	Fort Lauderdale	5/25/07	12/1/07
	Galveston	6/6/07	5/25/08
	Kansas City Sci	3/31/07	1/31/08
	Katowice CC	9/3/07	2/3/08
	Kenner	11/1/07	11/1/08
	Krakow CC	9/3/07	2/3/08
	Lehi	5/25/07	5/31/08
	London BFI	**12/16/07**	
	London SM	5/25/07	1/31/08
	New York AMNH	5/18/07	5/1/08
	Oakland	6/20/07	6/20/08
	Omaha Zoo	5/2/07	4/4/08
	Orlando SC	6/15/07	12/31/07
	Prague CC	9/18/07	2/20/08
	Regina	11/2/07	6/30/08
	San Diego RHF	**6/22/07**	**3/13/08**
	Seattle PSC 2	5/25/07	12/1/07
	Vancouver TWS	**12/5/07**	
	Virginia Beach	5/30/07	4/1/08
	Wakayama	7/6/07	12/31/07
	Warsaw CC	9/3/07	2/3/08
DinoGOP	**London SM**	**12/13/07**	
DIS	Toulouse	2/5/07	1/4/08
Dolphins	Alamogordo	7/11/07	6/30/08
	Milwaukee	9/14/07	6/30/08
	Saint Augustine	6/2/07	12/31/07
DS3D	Amneville	6/13/07	12/31/07
	Ankara AFM	9/21/07	8/31/08
	Barcelona	9/19/07	9/18/08
	Birmingham UK	2/9/07	1/31/08
	Boston NEA	3/3/06	3/31/08
	Bradford	2/10/07	4/9/08
	Chattanooga	3/3/06	3/2/08
	Dubai	10/23/06	12/22/07
	Duluth	5/25/07	5/4/08
	Garza Garcia	8/23/07	2/23/08
	Glasgow	8/20/07	9/19/08
	Hague	7/1/06	6/30/08
	Hong Kong SM	8/1/07	1/31/08
	Houston MNS	3/14/07	3/8/08
	Hyderabad	2/1/07	1/31/08
	Istanbul AFM	10/7/07	8/31/08
	Kiryat Bialik	9/23/07	9/14/08
	Kuwait City	10/13/07	4/12/08
	Las Vegas Lux	3/3/06	12/31/07
	London BFI	9/3/06	12/31/07
	London SM	10/26/07	
	Lucerne	9/1/07	8/31/08
	Madrid	9/19/07	9/18/08
	Manila	8/28/07	8/27/08
	Melbourne MV	4/13/06	4/12/08
	Memphis Pink	7/4/07	2/29/08
	Menlyn	6/24/07	1/23/08
	Moscow	5/31/06	5/31/08
	Myrtle Beach DCI	5/9/07	12/31/07
	Omaha Zoo	6/1/06	12/31/07
	Osaka Sun	9/1/06	7/31/08
	Oviedo Yel	2/1/07	1/31/08
	Paris Geo	4/1/07	5/31/08
	Poitiers Imax 3D	2/1/07	1/31/08
	Prague CC	4/26/07	4/25/08
	Quebec	6/23/06	12/31/07
	Regina	12/1/06	12/31/07
	Saint Petersburg NA	5/17/07	5/16/08
	Salt Lake City CP	3/3/06	3/2/08
	San Antonio 3D	1/5/07	1/4/08
	Shreveport	10/10/07	5/31/08
	Stockholm	5/11/07	5/10/08
	Tampa MOSI	6/22/07	12/31/07
	Townsville	7/17/06	7/6/08
	Virginia Beach	3/3/06	9/1/08
E3D	Poznan CC	10/11/05	12/08
Everest	Salt Lake City CP	6/15/06	12/07
	Singapore DC	9/1/07	2/29/08

Film	Theater	Open	Close
FightPil	**Chantilly**	**12/10/04**	**10/15/08**
	Cleveland	11/26/07	6/1/08
	Corpus Christi	2/3/05	11/30/08
	Dayton	**12/3/04**	**10/15/08**
	Garden City	**12/10/04**	**10/15/08**
	Hampton	12/10/04	12/31/07
	Las Vegas Lux	12/10/04	12/31/07
	McMinnville	3/21/07	3/14/08
	Washington NASM	**3/11/05**	**10/08**
FOK	Kuwait City	4/17/00	4/08
FON	Cincinnati MC	10/2/04	8/31/08
	Guayaquil	3/16/07	3/1/08
	Hague	2/1/05	12/31/07
	Kolkata Aer	10/14/07	10/31/08
	London SM	2/24/06	
	Malaga Yel	3/25/06	3/1/08
	Spokane	8/20/04	6/30/08
	Vulcania	1/1/06	12/31/07
Galapago	Berlin CS	8/11/06	8/31/08
	Sofia CC	2/5/07	2/4/08
GAW	Saint Louis Arch	1/13/07	1/12/08
GC	Cincinnati MC	11/17/06	8/31/08
	Grand Canyon DCI	11/1/99	12/07
	Hyderabad	4/15/07	4/15/08
	Jakarta	4/20/07	4/20/08
Greece	Boston MOS	3/10/06	
	Charleston SC	3/16/07	3/15/08
	Hastings	3/1/07	2/28/08
	Mobile	1/15/07	1/15/08
	Norwalk	6/15/07	12/14/08
	San Antonio 2D	12/15/07	12/15/08
	Victoria DCI	2/16/07	2/15/08
HappyFee	**Gatineau**	**12/7/07**	
HaunCast	Amneville	9/1/07	8/31/08
	Barcelona	10/07	3/08
	Berlin CS	4/5/01	12/07
	Eilat Epic	4/4/04	12/31/07
	Galveston	2/07	12/07
	Guayaquil	10/20/06	1/31/08
	London BFI	12/1/01	12/07
	Madrid	6/12/02	12/08
	Melbourne MV	9/13/01	12/07
	Moscow	1/1/04	12/08
	Nuremberg	5/28/03	12/31/07
	Quebec	9/29/06	1/31/08
	Saint Petersburg Kro	10/5/07	10/4/08
	Sydney WBS	9/20/01	12/07
HCBTD	San Simeon DCI	8/17/96	
HeartSon	Dollywood	3/31/07	12/31/07
HOTB	Atlanta FMNH	1/20/07	1/19/08
	Austin	1/27/07	1/26/08
	Birmingham AL	1/2/07	1/1/08
	Boston MOS	5/3/07	6/30/08
	Charleston SC	2/1/07	1/31/08
	Charlotte	1/15/07	1/14/08
	Chicago MSI	1/15/07	1/14/08
	Cincinnati MC	12/22/06	12/21/07
	Cleveland	1/20/07	1/19/08
	Covington OTI	1/20/07	1/19/08
	Davenport	12/22/06	12/21/07
	Dearborn	12/22/06	12/21/07
	Denver MNS	3/16/07	3/15/08
	Detroit SC	12/22/06	12/21/07
	Edmonton TWS	1/26/07	1/25/08
	Fort Worth	2/9/07	2/8/08
	Garden City	12/22/06	12/21/07
	Gatineau	3/15/07	3/14/08
	Hague	6/15/07	6/15/08
	Harrisburg	1/6/07	1/5/08
	Houston MNS	6/6/07	5/31/08
	Hutchinson	3/14/07	3/15/08
	Indianapolis Imx	10/5/07	10/4/08
	Jersey City	7/25/07	5/30/08
	Las Vegas Lux	**12/21/07**	
	Louisville SC	3/21/07	5/25/08
	Lubbock	6/8/07	6/7/08
	Lucerne	10/15/07	10/14/08
	Memphis Pink	2/3/07	2/2/08
	Montreal SC	3/15/07	3/14/08

Film	Theater	Open	Close
	Nuremberg	6/15/07	6/14/08
	Oklahoma City	3/9/07	3/8/08
	Orlando SC	3/16/07	3/15/08
	Pensacola	12/22/06	12/21/07
	Philadelphia	1/5/07	1/4/08
	Portland OMSI	1/12/07	1/11/08
	Providence Imx	1/15/07	1/14/08
	Raleigh	9/12/07	10/4/08
	Regina	9/7/07	3/6/08
	Sacramento Imx	2/07	1/15/08
	Saint Augustine	1/12/07	1/11/08
	San Antonio 2D	12/22/06	12/21/07
	San Jose CA	1/10/07	1/9/08
	Shreveport	12/23/06	12/22/07
	Singapore SC	2/1/07	1/31/08
	Spokane	3/16/07	3/15/08
	Sudbury	9/26/07	9/3/08
	Syracuse	2/3/07	5/4/08
	Tallahassee	6/20/07	6/14/08
	Tampa MOSI	2/9/07	12/21/07
	Toronto OSC	10/10/07	10/14/08
	Vancouver TWS	12/23/06	12/22/07
	Victoria DCI	12/23/06	12/22/07
HumanBod	Alexandria	1/1/07	12/31/07
	Calgary TWS	2/16/06	6/30/08
	Chicago MSI	1/15/07	4/29/08
	Des Moines	10/3/07	9/30/08
	Hibbing	9/1/07	12/31/07
	Kuala Lumpur Di	4/1/07	3/31/08
	Saint Louis SC	10/24/07	9/30/08
	San Jose CA	5/25/07	2/1/08
	Sioux Falls	6/1/06	5/31/08
	Stockholm	11/30/01	12/31/07
	Vancouver TWS	10/22/04	6/30/08
IAmLegen	**Amsterdam PN**	**12/14/07**	**1/08**
	Ankara AFM	**12/07**	**2/08**
	Apple Valley Imx	**12/15/07**	**1/08**
	Atlantic City	**12/14/07**	**1/08**
	Auckland Sky	**12/07**	**2/08**
	Bangkok	**12/14/07**	**1/08**
	Batavia GQT	**12/14/07**	**1/08**
	Boise Reg	**12/14/07**	**1/08**
	Buenos Aires NA	**12/07**	**2/08**
	Buford Reg	**12/14/07**	**1/08**
	Busan CGV	**12/14/07**	**1/08**
	Calgary Cpx	**12/14/07**	**1/08**
	Cathedral City	**12/14/07**	**1/08**
	Chicago Imx	**12/14/07**	**1/08**
	Cincinnati NA	**12/14/07**	**1/08**
	Col Springs Cmk	**12/14/07**	**1/08**
	Columbus AMC	**12/14/07**	**1/08**
	Cuernavaca Cmx	**12/07**	**2/08**
	Daegu CGV	**12/14/07**	**1/08**
	Dallas Cmk	**12/14/07**	**1/08**
	Denver CC Reg	**12/14/07**	**1/08**
	Dublin Reg	**12/14/07**	**1/08**
	Edmonton Cpx	**12/14/07**	**1/08**
	Evansville Sho	**12/14/07**	**1/08**
	Fitchburg Star	**12/14/07**	**1/08**
	Fresno Reg	**12/14/07**	**1/08**
	Garden City	**12/14/07**	**1/08**
	Glasgow	**12/07**	**2/08**
	Gloucester Cpx	**12/14/07**	**1/08**
	Goyangsi CGV	**12/14/07**	**1/08**
	Grand Blanc NCG	**12/14/07**	**1/08**
	Grand Rapids Cel	**12/14/07**	**1/08**
	Guadalajara Cpl	**12/07**	**2/08**
	Guatemala City Alb	**12/07**	**2/08**
	Guayaquil	**12/07**	**2/08**
	Halifax	**12/14/07**	**1/08**
	Hampton	**12/14/07**	**1/08**
	Harrisburg	**12/14/07**	**1/08**
	Hooksett Zya	**12/14/07**	**1/08**
	Houston Reg	**12/14/07**	**1/08**
	Incheon CGV	**12/14/07**	**1/08**
	Indianapolis Ker	**12/14/07**	**1/08**
	Irvine Reg	**12/14/07**	**1/08**
	Istanbul AFM	**12/07**	**2/08**
	King of Prussia Reg	**12/14/07**	**1/08**

Film	Theater	Open	Close
	Knoxville Reg	**12/14/07**	**1/08**
	Langley Cpx	**12/14/07**	**1/08**
	Lansing Cel	**12/14/07**	**1/08**
	Las Vegas Bre	**12/14/07**	**1/08**
	Las Vegas Reg	**12/14/07**	**1/08**
	Lincolnshire Reg	**12/14/07**	**1/08**
	London BFI	**12/07**	**2/08**
	Los Angeles AMC	**12/14/07**	**1/08**
	Los Angeles NA	**12/14/07**	**1/08**
	Louisville NA	**12/14/07**	**1/08**
	Manchester NA	**12/14/07**	**1/08**
	Manchester UCI	**12/07**	**2/08**
	Manila	**12/07**	**2/08**
	Melbourne MV	**12/07**	**2/08**
	Mesa DT	**12/14/07**	**1/08**
	Mexico City San Cpl	**12/07**	**2/08**
	Mexico City Uni Cpl	**12/07**	**2/08**
	Mississauga Cpx	**12/14/07**	**1/08**
	Monterrey Cpl	**12/07**	**2/08**
	Montreal Cpx	**12/14/07**	**1/08**
	Nashville Reg	**12/14/07**	**1/08**
	Natick JF	**12/14/07**	**1/08**
	New Rochelle Reg	**12/14/07**	**1/08**
	New York LS AMC	**12/14/07**	**1/08**
	Olathe AMC	**12/14/07**	**1/08**
	Ontario Reg	**12/14/07**	**1/08**
	Orlando Reg	**12/14/07**	**1/08**
	Paris Gau	**12/14/07**	**1/08**
	Phoenix AMC	**12/14/07**	**1/08**
	Portage GQT	**12/14/07**	**1/08**
	Reading JF	**12/14/07**	**1/08**
	Richmond Cpx	**12/14/07**	**1/08**
	Rochester Cmk	**12/14/07**	**1/08**
	Saint Louis Weh	**12/14/07**	**1/08**
	Saint Michael Cmg	**12/14/07**	**1/08**
	Saint Petersburg Muv	**12/14/07**	**1/08**
	Saint Petersburg NA	**12/07**	**2/08**
	San Antonio San	**12/14/07**	**1/08**
	San Diego Reg	**12/14/07**	**1/08**
	San Francisco AMC	**12/14/07**	**1/08**
	Sandy	**12/14/07**	**1/08**
	Seattle PSC 2	**12/14/07**	**1/08**
	Seoul CGV	**12/14/07**	**1/08**
	Spokane	**12/14/07**	**1/08**
	Sterling Heights AMC	**12/14/07**	**1/08**
	Tampa Cha	**12/14/07**	**1/08**
	Tarentum Cmk	**12/14/07**	**1/08**
	Tigard Reg	**12/14/07**	**1/08**
	Toronto Cpx	**12/14/07**	**1/08**
	Tulsa Cmk	**12/14/07**	**1/08**
	Vaughan Cpx	**12/14/07**	**1/08**
	Veracruz Cpl	**12/07**	**2/08**
	West Nyack Imx	**12/14/07**	**1/08**
	West Palm Beach Muv	**12/14/07**	**1/08**
	White Plains NA	**12/14/07**	**1/08**
	Williamsville Reg	**12/14/07**	**1/08**
	Woodridge Cmk	**12/14/07**	**1/08**
	Ypsilanti NA	**12/14/07**	**1/08**
IN	**Salt Lake City CP**	**12/19/07**	
India	Little Rock AEC	9/26/07	12/25/07
ITD	Hong Kong UA	9/1/07	2/29/08
	Kazan	10/20/06	9/14/08
JIAC	Spokane	7/1/07	6/30/08
Kilimanj	Boston MOS	7/1/07	6/30/08
L&C	Charleston WV	10/6/07	1/31/08
	Saint Augustine	4/18/07	5/31/08
	Sioux Falls	6/1/06	5/31/08
	Yellowstone	6/15/02	12/08
L5	Nuremberg	5/31/07	5/30/08
Lions3D	London BFI	2/9/07	2/08
	London SM	2/9/07	2/08
	Moscow	2/20/07	2/20/08
	Sacramento Imx	7/13/07	12/31/07
	Sydney WBS	2/23/07	3/08
	Washington NMNH	2/1/07	2/28/08
LivingSe	**Las Vegas Lux**	**12/21/07**	
	San Diego RHF	**11/16/07**	
LOLL	Loch Lomond	7/24/02	
LW	Nagoya OT	10/1/07	3/31/08
	Osaka Sci	10/2/07	1/31/08
	Tokorozawa	10/2/07	1/4/08
M3D	Warsaw CC	6/1/07	12/31/07
M3Dcc	Aguascalientes	4/30/07	4/29/08
MagDes	Alamogordo	10/1/07	3/31/08
	Chantilly	9/4/07	4/30/08
	Garden City	9/23/05	12/31/07
	Krakow CC	2/24/06	2/23/08
	KSC 2	9/23/05	
	Memphis Pink	3/4/06	2/1/08
	Mexicali	11/1/07	3/1/08
	Moscow	4/12/06	4/14/08
	Prague CC	1/17/07	1/16/08
	Tallahassee	9/19/07	9/1/08
	Washington NASM	9/23/05	
MOE	Boston MOS	7/1/06	12/31/07
	Bradford	1/1/07	12/31/07
	Cocoa	1/1/07	12/31/07
	Durban	1/1/06	12/31/07
	London BFI	2/1/06	12/31/07
	Manchester UCI	7/1/06	12/31/07
	Mesa DT	**12/5/07**	
	Portland OMSI	7/1/06	12/31/07
	San Diego RHF	11/1/01	9/08
	San Jose CA	1/1/07	12/31/07
	Sioux Falls	6/1/06	5/31/08
	Toronto OP	1/1/07	12/31/07
MOF	Durban	5/1/07	4/30/08
	Hague	2/1/07	12/31/07
	Pensacola	11/8/96	
	Spokane	1/1/07	6/30/08
MOTM	Guatemala City Alb	1/25/07	1/25/08
	San Antonio Aztec	**4/1/06**	**3/30/08**
MOTN	Baton Rouge	3/1/07	2/28/08
	Boston MOS	5/3/07	6/30/08
	Charleston WV	7/7/07	7/6/08
	Las Palmas	12/10/06	12/9/07
	Malaga Yel	6/15/07	6/15/08
	Pitea	9/15/07	12/31/07
	Reno Fleisch	1/12/07	1/11/08
	Salt Lake City CP	1/5/07	1/4/08
	Shreveport	4/18/07	4/7/08
Mummies	Austin	3/28/07	3/16/08
	Boston MOS	6/30/07	6/30/08
	Cathedral City	8/24/07	8/1/08
	Chicago MSI	5/30/07	2/3/08
	Davenport	10/5/07	9/6/08
	Fort Lauderdale	3/30/07	3/30/08
	Hague	10/8/07	3/31/08
	Indianapolis Imx	10/1/07	12/31/07
	Jersey City	7/25/07	12/31/07
	Las Vegas Lux	**12/21/07**	
	Omaha Zoo	5/2/07	5/1/08
	Orlando SC	9/15/07	5/30/08
	Richmond SMV	9/4/07	1/18/08
	Seattle PSC 2	**12/26/07**	
	Singapore SC	10/1/07	3/30/08
	Taipei AM	9/20/07	9/20/08
	Tallahassee	11/15/07	5/30/08
	Tampa MOSI	9/13/07	5/30/08
	Vancouver TWS	7/4/07	6/30/08
MysticInd	Auckland Sky	10/25/07	6/30/08
	Jakarta	6/16/07	12/31/07
NASCAR	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
	Daytona Beach	4/15/04	
	Kuwait City	6/13/07	12/20/07
	Manila	5/21/06	5/20/08
	Menlyn	7/18/07	1/17/08
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
OnGuard	Singapore DC	2/13/99	
OO	Harbin	6/15/07	12/30/07
	Mexicali	1/10/07	6/30/08
	Nagasaki SM	10/13/07	3/30/08
	San Diego NHM	3/31/01	12/07
	Tijuana	10/18/01	12/31/07
OW3D	Eilat Epic	4/4/04	12/31/07
	Krakow CC	5/18/07	12/31/07
	Kuala Lumpur Di	8/30/07	12/31/07
	Malaga Yel	1/12/07	12/31/07
	Moscow	10/9/04	12/31/07
	New Orleans	5/30/07	12/31/07
	Nuremberg	7/29/04	12/31/07
	Veracruz Cpl	5/11/07	12/31/07
	Warsaw CC	2/23/07	12/31/07
Ozarks	Branson	1/93	12/07
PolarExp	**Batavia GQT**	**12/7/07**	
	Birmingham AL	**12/5/07**	
	Bradford	**12/12/07**	
	Cleveland	**12/5/07**	
	Galveston	**12/12/07**	
	Glasgow	**12/12/07**	
	Huntsville	**12/12/07**	
	Hutchinson	**12/5/07**	
	McMinnville	**12/5/07**	
	Norwalk	12/1/07	1/17/08
	Philadelphia	**12/19/07**	
	Phoenix ASC	**12/5/07**	
	Syracuse	**12/5/07**	
	Tallahassee	**12/5/07**	
	Tampa MOSI	11/16/07	1/15/08
Pulse	Little Rock AEC	10/17/07	1/31/08
RATW	Alamogordo	2/15/07	2/15/08
	Albuquerque	9/8/07	2/28/08
	Cedar Rapids	9/12/07	12/31/07
	Sioux Falls	10/6/07	3/30/08
Rheged	Penrith	7/1/00	
Roar	Dwingeloo	7/1/07	6/30/08
	Las Vegas Lux	**12/5/07**	
SC	**Regina**	**12/12/07**	
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	10/10/07	10/5/08
	Austin	10/5/07	10/5/08
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	10/10/07	10/5/08
	Birmingham UK	10/20/07	10/20/09
	Boston MOS	11/23/07	11/23/08
	Boston NEA	10/5/07	10/5/08
	Bradford	10/20/07	10/20/09
	Calgary TWS	12/15/07	12/31/08
	Charlotte	10/17/07	10/5/08
	Chattanooga	10/10/07	10/5/08
	Chicago Imx	10/5/07	10/5/08
	Chicago MSI	10/5/07	5/31/08
	Cincinnati MC	10/17/07	10/5/08
	Col Springs Cmk	10/24/07	10/5/08
	Dallas Cmk	10/10/07	10/5/08
	Dearborn	10/10/07	10/5/08
	Des Moines	10/10/07	10/5/08
	Detroit SC	10/10/07	10/5/08
	Evansville Sho	10/10/07	10/5/08
	Fitchburg Star	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08
	Galveston	10/10/07	10/5/08
	Hooksett Zya	10/10/07	10/5/08
	Houston MNS	10/10/07	10/5/08
	Hutchinson	10/10/07	10/5/08
	Indianapolis Ker	10/5/07	10/5/08
	Kansas City Sci	10/5/07	10/5/08
	Las Vegas Lux	10/31/07	12/31/08
	Lehi	10/5/07	1/5/08
	Lodz CC	10/5/07	
	London BFI	10/20/07	10/20/09
	London SM	10/26/07	10/20/09
	Los Angeles CSC	10/5/07	10/5/08
	Manchester UCI	10/19/07	10/20/08
	McMinnville	10/10/07	10/5/08
	Melbourne MV	10/2/07	9/20/08
	Memphis Pink	10/5/07	
	Mesa DT	10/10/07	10/5/08
	Mobile	10/10/07	10/5/08
	Montreal SC	10/3/07	10/5/08
	Moscow	10/5/07	
	Natick JF	10/5/07	10/5/08
	New Orleans	10/10/07	10/5/08
	Nuremberg	12/1/07	12/1/08

Film	Theater	Open	Close
	Omaha Zoo	**12/26/07**	
	Philadelphia	10/10/07	10/5/08
	Phoenix ASC	10/17/07	10/5/08
	Pittsburgh CSC	10/10/07	10/5/08
	Portage GQT	10/10/07	10/5/08
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Providence Imx	11/2/07	
	Raleigh	10/10/07	10/5/08
	Reading JF	10/5/07	10/5/08
	Regina	**12/12/07**	
	Sacramento Imx	10/5/07	
	Saint Augustine	10/10/07	3/31/08
	Saint Louis SC	10/10/07	10/5/08
	Salt Lake City CP	10/10/07	10/5/08
	San Diego RHF	**10/5/07**	**6/08**
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Sydney WBS	10/2/07	9/20/08
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	10/12/07	10/5/08
	Vancouver Imx	10/5/07	
	Victoria DCI	10/19/07	10/9/08
	Virginia Beach	10/10/07	10/5/08
	Washington NMNH	10/5/07	10/5/08
	West Nyack Imx	10/5/07	
	Winnipeg	10/10/07	10/5/08
	Woodridge Cmk	10/5/07	
Sharks3D	Barcelona	1/17/07	12/31/07
	Fort Lauderdale	1/12/07	12/31/07
	Guayaquil	2/16/07	12/31/07
	Katowice CC	9/9/05	12/31/07
	Kuala Lumpur Di	8/17/06	12/31/07
	Lodz CC	9/9/07	12/31/07
	London SM	10/27/07	
	Madrid	9/10/06	12/31/07
	Myrtle Beach DCI	5/9/07	12/31/07
	Nuremberg	3/24/05	12/31/07
	Oviedo Yel	9/29/07	12/31/07
	Prague CC	1/12/06	12/31/07
	Raleigh	3/2/07	12/31/07
	Regina	**12/12/07**	

Film	Theater	Open	Close
SI	Nuremberg	3/22/07	3/21/08
Skydance	**Shijiazhuang**	**1/06**	**1/08**
SOA	Dallas AA	2/26/99	
SOLOE	Dongguan STM	12/28/06	12/27/07
SOSPI	Katowice CC	5/1/07	12/31/07
SpaceSta	Ahmedabad	5/15/07	5/17/08
	Barakaldo Yel	9/1/07	8/31/08
	Coomera	8/1/07	7/31/08
	Ghaziabad Aer	2/15/06	2/16/08
	Harbin	5/1/07	12/31/07
	Hooksett Zya	9/12/07	12/31/07
	Hyderabad	9/15/07	3/15/08
	Kazan	9/21/07	9/20/08
	Mexicali	12/24/06	3/31/08
	Philadelphia	10/10/07	6/15/08
	Quebec	10/12/07	10/11/08
	Sofia CC	2/16/07	1/31/08
	Tallahassee	10/25/07	9/1/08
	Toulouse	5/10/05	1/08
SU	Hong Kong Airport	3/1/07	3/1/08
	Syracuse	10/31/07	2/20/08
SupeSpee	**Thessaloniki**	**11/1/07**	**11/1/08**
SVTS	Richmond SMV	11/19/07	1/1/08
T40	**Phoenix ASC**	**12/5/07**	
	Toronto OSC	6/2/07	1/6/08
ToFly	Athens Eug	1/10/07	1/9/08
	Salt Lake City CP	6/15/06	12/07
	Warner Robins	7/92	
	Washington NASM	7/1/76	
Transfor	**London BFI**	**12/14/07**	
Trex	Ahmedabad	11/1/07	10/31/08
	Budapest CC	10/1/07	9/30/08
	Cairo MEC	5/1/07	4/30/08
	Harbin	12/15/07	12/14/08
	Kazan	1/10/07	9/14/08
	Manila	8/25/07	8/24/08
	Nanjing YSTC	1/15/07	1/14/08
	Saint Petersburg NA	4/25/07	4/24/08
TRF	**Norwalk**	**10/5/07**	**6/12/08**
TTL	Oklahoma City	11/7/07	5/30/08
VOTDS	**Pitea**	**9/15/06**	**8/1/08**
	Vantaa	**2/1/07**	**1/1/08**

Film	Theater	Open	Close
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Baltimore	6/27/07	6/16/08
	Boston NEA	3/22/07	2/29/08
	Calgary TWS	2/1/06	6/30/08
	Killeen	8/3/07	1/3/08
Wildfire	Austin	9/12/07	12/07
	Parker	9/1/07	2/29/08
WOC	**Poitiers Imax 3D**	**1/07**	**1/08**
Wolves	Hastings	6/7/07	3/3/08
	Saint Félicien	5/31/06	5/08
	Yellowstone	4/4/07	12/3/08
WS3D	Albany GA	5/1/07	1/15/08
	Bangkok	4/7/07	8/30/08
	Berlin CS	6/30/05	
	Birmingham UK	7/2/05	12/31/07
	Calgary TWS	12/26/06	6/30/08
	Copenhagen	5/1/07	12/31/07
	Fort Lauderdale	4/28/05	
	Hastings	9/10/07	3/3/08
	Katowice CC	9/1/07	12/08
	Krakow CC	10/14/05	12/31/07
	London BFI	5/20/05	12/31/07
	London SM	5/20/05	12/31/07
	Myrtle Beach DCI	5/9/07	4/30/08
	Nuremberg	6/30/05	
	Prague CC	5/1/06	12/31/07
	Saint Augustine	4/18/07	5/31/08
	Sasebo	10/1/07	12/31/07
	Sinsheim	6/30/05	6/30/08
	Vancouver Imx	4/8/05	12/31/07
	Victoria DCI	6/29/07	6/28/08
	Warsaw CC	9/1/07	12/08
WTW	Bogota Mal	7/1/07	5/31/08
	Las Vegas Lux	**12/21/07**	
	Louisville SC	9/12/07	5/31/08
	Mexico City Pap	9/13/07	5/12/08
	Saint Louis SC	6/20/07	1/3/08
	Shreveport	7/11/07	7/7/08
	Stockholm	2/1/07	1/31/08
ZionCany	Zion	5/24/94	

December 2007 by Theater

Theater	Film	Open	Close
Aguascalientes	M3Dcc	4/30/07	4/29/08
Ahmedabad	SpaceSta	5/15/07	5/17/08
	Trex	11/1/07	10/31/08
Alamogordo	Dolphins	7/11/07	6/30/08
	MagDes	10/1/07	3/31/08
	RATW	2/15/07	2/15/08
Albany GA	WS3D	5/1/07	1/15/08
Albuquerque	RATW	9/8/07	2/28/08
Alexandria	HumanBod	1/1/07	12/31/07
Amneville	DS3D	6/13/07	12/31/07
	HaunCast	9/1/07	8/31/08
Amsterdam PN	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Ankara AFM	Beowulf	11/16/07	12/07
	DS3D	9/21/07	8/31/08
	IAmLegen	**12/07**	**2/08**
Apple Valley Imx	Beowulf	12/5/07	12/07
	IAmLegen	**12/15/07**	**1/08**
	SeaMonst	10/5/07	10/5/08
Athens Eug	ToFly	1/10/07	1/9/08
Atlanta FMNH	Alps	8/15/07	8/3/08
	HOTB	1/20/07	1/19/08
	SeaMonst	10/10/07	10/5/08
Atlantic City	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Auckland Sky	Beowulf	11/16/07	12/07
	IAmLegen	**12/07**	**2/08**
	MysticInd	10/25/07	6/30/08
Austin	AfricAdv	5/19/07	4/30/08
	HOTB	1/27/07	1/26/08
	Mummies	3/28/07	3/16/08
	SeaMonst	10/5/07	10/5/08
	Wildfire	9/12/07	12/07
Baltimore	Africa	7/1/07	6/30/08
	Alaska	7/1/07	6/30/08
	Alps	10/17/07	1/17/08
	DinoAliv	5/2/07	4/30/08
	Whales	6/27/07	6/16/08
Bangkok	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	WS3D	4/7/07	8/30/08
Barakaldo Yel	Beowulf	11/16/07	12/07
	NASCAR	9/1/07	8/31/08
	SpaceSta	9/1/07	8/31/08
Barcelona	Alps	9/15/07	9/14/08
	DS3D	9/19/07	9/18/08
	HaunCast	10/07	3/08
	Sharks3D	1/17/07	12/31/07
Batavia GQT	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	PolarExp	**12/7/07**	
	SeaMonst	10/5/07	10/5/08
Baton Rouge	MOTN	3/1/07	2/28/08
Beijing CFM	AEK	12/31/07	12/30/08
	NASCAR	7/1/07	6/30/08
Berlin CS	AlienAdv	3/1/00	
	Beowulf	11/16/07	12/07
	Galapago	8/11/06	8/31/08
	HaunCast	4/5/01	12/07
	SeaMonst	10/18/07	10/18/08
	WS3D	6/30/05	
Birmingham AL	Alps	6/6/07	5/25/08
	HOTB	1/2/07	1/1/08
	PolarExp	**12/5/07**	
	SeaMonst	10/10/07	10/5/08
Birmingham UK	DS3D	2/9/07	1/31/08
	SeaMonst	10/20/07	10/20/09
	WS3D	7/2/05	12/31/07
Bogota Mal	CRA	3/16/07	6/15/08
	WTW	7/1/07	5/31/08
Boise Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Boston MOS	CRA	5/3/07	6/30/08
	Greece	3/10/06	
	HOTB	5/3/07	6/30/08
	Kilimanj	7/1/07	6/30/08
	MOE	7/1/06	12/31/07
	MOTN	5/3/07	6/30/08
	Mummies	6/30/07	6/30/08
	SeaMonst	11/23/07	11/23/08
Boston NEA	DS3D	3/3/06	3/31/08
	SeaMonst	10/5/07	10/5/08
	Whales	3/22/07	2/29/08
Bradford	Beowulf	11/16/07	12/07
	DinoAliv	5/24/07	1/31/08
	DS3D	2/10/07	4/9/08
	MOE	1/1/07	12/31/07
	PolarExp	**12/12/07**	
	SeaMonst	10/20/07	10/20/09
Branson	Ozarks	1/93	12/07

Theater	Film	Open	Close
Budapest CC	Trex	10/1/07	9/30/08
Buenos Aires NA	Beowulf	11/16/07	12/07
	IAmLegen	**12/07**	**2/08**
Buford Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Busan CGV	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Cairo MEC	Trex	5/1/07	4/30/08
Calgary Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Calgary TWS	HumanBod	2/16/06	6/30/08
	SeaMonst	12/15/07	12/31/08
	Whales	2/1/06	6/30/08
	WS3D	12/26/06	6/30/08
Cathedral City	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	Mummies	8/24/07	8/1/08
Cedar Rapids	Beowulf	11/16/07	12/07
	RATW	9/12/07	12/31/07
Chandigarh	Africa	10/1/07	9/30/08
Chantilly	Alps	10/24/07	2/1/08
	FightPil	**12/10/04**	**10/15/08**
	MagDes	9/4/07	4/30/08
Charleston SC	Alps	4/13/07	3/29/08
	Greece	3/16/07	3/15/08
	HOTB	2/1/07	1/31/08
Charleston WV	L&C	10/6/07	1/31/08
	MOTN	7/7/07	7/6/08
Charlotte	HOTB	1/15/07	1/14/08
	SeaMonst	10/17/07	10/5/08
Chattanooga	DS3D	3/3/06	3/2/08
	SeaMonst	10/10/07	10/5/08
Chicago Imx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/5/07	10/5/08
Chicago MSI	HOTB	1/15/07	1/14/08
	HumanBod	1/15/07	4/29/08
	Mummies	5/30/07	2/3/08
	SeaMonst	10/5/07	5/31/08
Chongqing CP	BP	5/1/07	4/30/08
Cincinnati MC	Alps	5/23/07	5/11/08
	FON	10/2/04	8/31/08
	GC	11/17/06	8/31/08
	HOTB	12/22/06	12/21/07
	SeaMonst	10/17/07	10/5/08
Cincinnati NA	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Cleveland	DinoAliv	4/28/07	4/27/08
	FightPil	11/26/07	6/1/08
	HOTB	1/20/07	1/19/08
	PolarExp	**12/5/07**	
Cocoa	MOE	1/1/07	12/31/07
Col Springs Cmk	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/24/07	10/5/08
Colleyville	Beowulf	11/16/07	12/07
Columbus AMC	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Columbus COSI	DinoAliv	6/9/07	12/31/07
Coomera	SpaceSta	8/1/07	7/31/08
Copenhagen	DinoAliv	9/20/07	2/20/08
	WS3D	5/1/07	12/31/07
Corpus Christi	FightPil	2/3/05	11/30/08
Covington OTI	Beowulf	11/16/07	12/07
	HOTB	1/20/07	1/19/08
Cuernavaca Cmx	Beowulf	11/16/07	12/07
	IAmLegen	**12/07**	**2/08**
Daegu CGV	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Dallas AA	SOA	2/26/99	
Dallas Cmk	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/10/07	10/5/08
Dallas MNS	**AOTD**	**12/5/07**	
	DinoAliv	5/30/07	5/25/08
Davenport	DinoAliv	5/16/07	5/1/08
	HOTB	12/22/06	12/21/07
	Mummies	10/5/07	9/6/08
Dayton	**FightPil**	**12/3/04**	**10/15/08**
Daytona Beach	NASCAR	4/15/04	
Dearborn	Beowulf	11/16/07	12/07
	DinoAliv	4/4/07	12/31/07
	HOTB	12/22/06	12/21/07
	SeaMonst	10/10/07	10/5/08
Denver CC Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Denver MNS	Alps	10/4/07	10/3/08
	HOTB	3/16/07	3/15/08
Des Moines	HumanBod	10/3/07	9/30/08
	SeaMonst	10/10/07	10/5/08
Detroit SC	HOTB	12/22/06	12/21/07
	SeaMonst	10/10/07	10/5/08
Dollywood	HeartSon	3/31/07	12/31/07
Dongguan STM	SOLOE	12/28/06	12/27/07
Dubai	Beowulf	11/16/07	12/07
	DS3D	10/23/06	12/22/07
Dublin Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Duluth	ALBT	11/2/07	4/30/08
	DS3D	5/25/07	5/4/08
Durban	MOE	1/1/06	12/31/07
	MOF	5/1/07	4/30/08
Dwingeloo	Roar	7/1/07	6/30/08
Edmonton Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Edmonton TWS	Alps	10/5/07	10/3/08
	DinoAliv	5/18/07	5/1/08
	HOTB	1/26/07	1/25/08
Eilat Epic	AIA3D	1/1/07	12/31/07
	AlienAdv	4/4/04	12/31/07
	HaunCast	4/4/04	12/31/07
	OW3D	4/4/04	12/31/07
Evansville Sho	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/10/07	10/5/08
Fitchburg Star	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/5/07	
Fort Lauderdale	Beowulf	11/16/07	12/07
	DinoAliv	5/25/07	12/1/07
	Mummies	3/30/07	3/30/08
	SeaMonst	10/5/07	10/5/08
	Sharks3D	1/12/07	12/31/07
	WS3D	4/28/05	
Fort Worth	HOTB	2/9/07	2/8/08
Fresno Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Galveston	DinoAliv	6/6/07	5/25/08
	HaunCast	2/07	12/07
	PolarExp	**12/12/07**	
	SeaMonst	10/10/07	10/5/08
Garden City	Alps	7/4/07	12/31/07
	Beowulf	11/16/07	12/07
	FightPil	**12/10/04**	**10/15/08**
	HOTB	12/22/06	12/21/07
	IAmLegen	**12/14/07**	**1/08**
	MagDes	9/23/05	12/31/07
Garza Garcia	DS3D	8/23/07	2/23/08
Gatineau	Alps	6/29/07	6/30/08
	HappyFee	**12/7/07**	
	HOTB	3/15/07	3/14/08
Ghaziabad Aer	SpaceSta	2/15/06	2/16/08
Glasgow	AlienAdv	3/1/05	12/31/07
	Beowulf	11/16/07	12/07
	DS3D	8/20/07	9/19/08
	IAmLegen	**12/07**	**2/08**
	PolarExp	**12/12/07**	
Gloucester Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Goyangsi CGV	**IAmLegen**	**12/14/07**	**1/08**
Grand Blanc NCG	Beowulf	11/16/07	12/07
	Bugs	11/16/07	4/16/08
	IAmLegen	**12/14/07**	**1/08**
Grand Canyon DCI	GC	11/1/99	12/07
Grand Rapids Cel	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Guadalajara Cpl	Beowulf	11/16/07	12/07
	IAmLegen	**12/07**	**2/08**
Guatemala City Alb	Beowulf	11/16/07	12/07
	IAmLegen	**12/07**	**2/08**
	MOTM	1/25/07	1/25/08
Guayaquil	**CDS**	**12/7/07**	**6/08**
	CV	3/1/07	2/29/08
	FON	3/16/07	3/1/08
	HaunCast	10/20/06	1/31/08
	IAmLegen	**12/07**	**2/08**
	Sharks3D	2/16/07	12/31/07
Hague	Alps	6/15/07	6/14/08
	DS3D	7/1/06	6/30/08
	FON	2/1/05	12/31/07
	HOTB	6/15/07	6/15/08
	MOF	2/1/07	12/31/07
	Mummies	10/8/07	3/31/08
Halifax	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Hampton	Beowulf	11/16/07	12/07
	FightPil	12/10/04	12/31/07
	IAmLegen	**12/14/07**	**1/08**
Harbin	OO	6/15/07	12/30/07
	SpaceSta	5/1/07	12/31/07
	Trex	12/15/07	12/14/08
Harrisburg	HOTB	1/6/07	1/5/08
	IAmLegen	**12/14/07**	**1/08**
Hastings	Greece	3/1/07	2/28/08
	Wolves	6/7/07	3/3/08
	WS3D	9/10/07	3/3/08
Hibbing	Bears	9/1/07	8/31/08
	HumanBod	9/1/07	12/31/07
Hong Kong Airport	SU	3/1/07	3/1/08
Hong Kong SM	DS3D	8/1/07	1/31/08
Hong Kong UA	Beowulf	11/16/07	12/07
	ITD	9/1/07	2/29/08
Hooksett Zya	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/10/07	10/5/08
	SpaceSta	9/12/07	12/31/07
Houston MNS	DS3D	3/14/07	3/8/08
	HOTB	6/6/07	5/31/08
	SeaMonst	10/10/07	10/5/08
Houston Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Huntsville	**PolarExp**	**12/12/07**	
Hutchinson	Alps	7/11/07	6/28/08
	HOTB	3/14/07	3/15/08
	PolarExp	**12/5/07**	
	SeaMonst	10/10/07	10/5/08
Hyderabad	Beowulf	11/16/07	12/07
	DS3D	2/1/07	1/31/08
	GC	4/15/07	4/15/08
	SpaceSta	9/15/07	3/15/08
Incheon CGV	**IAmLegen**	**12/14/07**	**1/08**
Indianapolis Imx	Beowulf	11/16/07	12/07
	HOTB	10/5/07	10/4/08
	Mummies	10/1/07	12/31/07
Indianapolis Ker	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/5/07	10/5/08
Irvine Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Istanbul AFM	Beowulf	11/16/07	12/07
	DS3D	10/7/07	8/31/08
	IAmLegen	**12/07**	**2/08**
Jakarta	GC	4/20/07	4/20/08
	MysticInd	6/16/07	12/31/07
Jersey City	HOTB	7/25/07	5/30/08
	Mummies	7/25/07	12/31/07
Kagawa	Bears	10/2/07	12/16/07
Kansas City Sci	DinoAliv	3/31/07	1/31/08
	SeaMonst	10/5/07	10/5/08
Katoomba	WATE	6/1/97	
Katowice CC	DinoAliv	9/3/07	2/3/08
	Sharks3D	9/9/05	12/31/07
	SOSPI	5/1/07	12/31/07
	WS3D	9/1/07	12/08
Kazan	Beowulf	11/16/07	12/07
	ITD	10/20/06	9/14/08
	SpaceSta	9/21/07	9/20/08

Theater	Film	Open	Close
	Trex	1/10/07	9/14/08
Kenner	**Beavers**	**9/15/06**	
	DinoAliv	11/1/07	11/1/08
Killeen	CV	11/2/07	4/25/08
	Whales	8/3/07	1/3/08
King of Prussia Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Kiryat Bialik	Beowulf	11/16/07	12/07
	DS3D	9/23/07	9/14/08
Knoxville Reg	**IAmLegen**	**12/14/07**	**1/08**
Kolkata Aer	FON	10/14/07	10/31/08
Krakow CC	Beowulf	11/16/07	12/07
	DinoAliv	9/3/07	2/3/08
	MagDes	2/24/06	2/23/08
	OW3D	5/18/07	12/31/07
	WS3D	10/14/05	12/31/07
KSC 2	MagDes	9/23/05	
Kuala Lumpur Di	HumanBod	4/1/07	3/31/08
	OW3D	8/30/07	12/31/07
	Sharks3D	8/17/06	12/31/07
Kuwait City	DS3D	10/13/07	4/12/08
	FOK	4/17/00	4/08
	NASCAR	6/13/07	12/20/07
Laie	CRA	1/26/05	12/07
Langley Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Lansing Cel	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Las Palmas	MOTN	12/10/06	12/9/07
Las Vegas Bre	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Las Vegas Lux	DS3D	3/3/06	12/31/07
	FightPil	12/10/04	12/31/07
	HOTB	**12/21/07**	
	LivingSe	**12/21/07**	
	Mummies	**12/21/07**	
	Roar	**12/5/07**	
	SeaMonst	10/31/07	12/31/08
	WTW	**12/21/07**	
Las Vegas Reg	**IAmLegen**	**12/14/07**	**1/08**
Lehi	DinoAliv	5/25/07	5/31/08
	SeaMonst	10/5/07	1/5/08
Lincolnshire Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Little Rock AEC	India	9/26/07	12/25/07
	Pulse	10/17/07	1/31/08
Loch Lomond	LOLL	7/24/02	
Lodz CC	Beowulf	11/16/07	12/07
	SeaMonst	10/5/07	
	Sharks3D	9/9/07	12/31/07
London BFI	Beowulf	11/16/07	12/07
	DinoAliv	**12/16/07**	
	DS3D	9/3/06	12/31/07
	HaunCast	12/1/01	12/07
	IAmLegen	**12/07**	**2/08**
	Lions3D	2/9/07	2/08
	MOE	2/1/06	12/31/07
	SeaMonst	10/20/07	10/20/09
	Transfor	**12/14/07**	
	WS3D	5/20/05	12/31/07
London SM	DinoAliv	5/25/07	1/31/08
	DinoGOP	**12/13/07**	
	DS3D	10/26/07	
	FON	2/24/06	
	Lions3D	2/9/07	2/08
	SeaMonst	10/26/07	10/20/09
	Sharks3D	10/27/07	
	WS3D	5/20/05	12/31/07
Los Angeles AMC	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Los Angeles CSC	SeaMonst	10/5/07	10/5/08
Los Angeles NA	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Louisville NA	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Louisville SC	HOTB	3/21/07	5/25/08
	WTW	9/12/07	5/31/08
Lubbock	Alps	3/15/07	3/16/08
	HOTB	6/8/07	6/7/08
Lucerne	Bears	12/1/06	3/13/08
	DS3D	9/1/07	8/31/08
	HOTB	10/15/07	10/14/08
Madrid	DS3D	9/19/07	9/18/08
	HaunCast	6/12/02	12/08
	Sharks3D	9/10/06	12/31/07
Malaga Yel	Beowulf	11/16/07	12/07
	FON	3/25/06	3/1/08
	MOTN	6/15/07	6/15/08
	OW3D	1/12/07	12/31/07
Manchester NA	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Manchester UCI	Beowulf	11/16/07	12/07
	IAmLegen	**12/07**	**2/08**
	MOE	7/1/06	12/31/07
	SeaMonst	10/19/07	10/20/08
Manila	Beowulf	11/16/07	12/07
	DS3D	8/28/07	8/27/08
	IAmLegen	**12/07**	**2/08**
	NASCAR	5/21/06	5/20/08
	Trex	8/25/07	8/24/08
McMinnville	FightPil	3/21/07	3/14/08
	PolarExp	**12/5/07**	
	SeaMonst	10/10/07	10/5/08
Melbourne MV	Beowulf	11/16/07	12/07
	DS3D	4/13/06	4/12/08
	HaunCast	9/13/01	12/07
	IAmLegen	**12/07**	**2/08**
	SeaMonst	10/2/07	9/20/08
Memphis Pink	DS3D	7/4/07	2/29/08
	HOTB	2/3/07	2/2/08
	MagDes	3/4/06	2/1/08
	SeaMonst	10/5/07	
Menlyn	DS3D	6/24/07	1/23/08
	NASCAR	7/18/07	1/17/08
Mesa DT	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	MOE	**12/5/07**	
	SeaMonst	10/10/07	10/5/08
Mexicali	MagDes	11/1/07	3/1/08
	OO	1/10/07	6/30/08
	SpaceSta	12/24/06	3/31/08
Mexico City Pap	WTW	9/13/07	5/12/08
Mexico City Per Cpl	Beowulf	11/16/07	12/07
Mexico City San Cpl	Beowulf	11/16/07	12/07
	IAmLegen	**12/07**	**2/08**
Mexico City Uni Cpl	Beowulf	11/16/07	12/07
	IAmLegen	**12/07**	**2/08**
Milwaukee	Alps	9/12/07	3/20/08
	Dolphins	9/14/07	6/30/08
Mississauga Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Mobile	Greece	1/15/07	1/15/08
	SeaMonst	10/10/07	10/5/08
Monterrey Cpl	**IAmLegen**	**12/07**	**2/08**
Montreal Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Montreal SC	Alps	4/25/07	4/23/08
	HOTB	3/15/07	3/14/08
	SeaMonst	10/3/07	10/5/08
Moscow	AfricAdv	10/11/07	10/10/08
	Beowulf	11/16/07	12/07
	DS3D	5/31/06	5/31/08
	HaunCast	1/1/04	12/08
	Lions3D	2/20/07	2/20/08
	MagDes	4/12/06	4/14/08
	OW3D	10/9/04	12/31/07
	SeaMonst	10/5/07	
Myrtle Beach DCI	DS3D	5/9/07	12/31/07
	Sharks3D	5/9/07	12/31/07
	WS3D	5/9/07	4/30/08
Nagasaki SM	OO	10/13/07	3/30/08
Nagoya OT	LW	10/1/07	3/31/08
Nanjing YSTC	Trex	1/15/07	1/14/08
Nashville Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Natick JF	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/5/07	10/5/08
New Delhi ICC	ND		
New Orleans	OW3D	5/30/07	12/31/07
	SeaMonst	10/10/07	10/5/08
New Rochelle Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
New York AMNH	DinoAliv	5/18/07	5/1/08
New York LS AMC	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Niagara Can DCI	Niagara	7/1/86	
Norwalk	Alps	9/28/07	1/17/08
	Greece	6/15/07	12/14/08
	PolarExp	12/1/07	1/17/08
	TRF	**10/5/07**	**6/12/08**
Nuremberg	ALBT	12/21/06	12/31/07
	Bears	9/1/07	8/31/08
	Beowulf	11/16/07	12/07
	HaunCast	5/28/03	12/31/07
	HOTB	6/15/07	6/14/08
	L5	5/31/07	5/30/08
	OW3D	7/29/04	12/31/07
	SeaMonst	12/1/07	12/1/08
	Sharks3D	3/24/05	12/31/07
	SI	3/22/07	3/21/08
	WS3D	6/30/05	
Oakland	DinoAliv	6/20/07	6/20/08
Oklahoma City	HOTB	3/9/07	3/8/08
	TTL	11/7/07	5/30/08
Olathe AMC	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Omaha Zoo	**Antarc**	**12/5/07**	
	DinoAliv	5/2/07	4/4/08
	DS3D	6/1/06	12/31/07
	Mummies	5/2/07	5/1/08
	SeaMonst	**12/26/07**	
Ontario Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Orlando Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Orlando SC	Alps	11/15/07	11/14/08
	DinoAliv	6/15/07	12/31/07
	HOTB	3/16/07	3/15/08
	Mummies	9/15/07	5/30/08
Osaka Sci	LW	10/2/07	1/31/08
Osaka Sun	DS3D	9/1/06	7/31/08
Oviedo Yel	Beowulf	11/16/07	12/07
	DS3D	2/1/07	1/31/08
	Sharks3D	9/29/07	12/31/07
Paris Gau	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Paris Geo	**AfricAdv**	**11/1/07**	**6/30/08**
	DS3D	4/1/07	5/31/08
Parker	Beavers	11/1/06	12/31/07
	Wildfire	9/1/07	2/29/08
Penrith	Rheged	7/1/00	
Pensacola	HOTB	12/22/06	12/21/07
	MOF	11/8/96	
Philadelphia	HOTB	1/5/07	1/4/08
	PolarExp	**12/19/07**	
	SeaMonst	10/10/07	10/5/08
	SpaceSta	10/10/07	6/15/08
Phoenix AMC	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Phoenix ASC	**PolarExp**	**12/5/07**	
	SeaMonst	10/17/07	10/5/08
	T40	**12/5/07**	
Pitea	CRA	9/15/07	1/31/08
	MOTN	9/15/07	12/31/07
	VOTDS	**9/15/06**	**8/1/08**
Pittsburgh CSC	SeaMonst	10/10/07	10/5/08
Poitiers Imax 3D	DS3D	2/1/07	1/31/08
	WOC	**1/07**	**1/08**
Portage GQT	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/10/07	10/5/08
Portland OMSI	Alps	3/21/07	3/20/08
	HOTB	1/12/07	1/11/08
	MOE	7/1/06	12/31/07
	SeaMonst	10/5/07	10/5/08
Poznan CC	Bugs	9/4/07	

Theater	Film	Open	Close
	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	Beowulf	11/16/07	12/07
	DinoAliv	9/18/07	2/20/08
	DS3D	4/26/07	4/25/08
	MagDes	1/17/07	1/16/08
	Sharks3D	1/12/06	12/31/07
	WS3D	5/1/06	12/31/07
Providence Imx	Bears	11/8/07	11/8/08
	HOTB	1/15/07	1/14/08
	SeaMonst	11/2/07	
Quebec	Alps	12/14/07	12/13/08
	Beowulf	11/16/07	12/07
	Bugs	3/2/07	3/2/08
	DS3D	6/23/06	12/31/07
	HaunCast	9/29/06	1/31/08
	SpaceSta	10/12/07	10/11/08
Raleigh	Beowulf	11/16/07	12/07
	HOTB	9/12/07	10/4/08
	SeaMonst	10/10/07	10/5/08
	Sharks3D	3/2/07	12/31/07
Reading JF	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/5/07	10/5/08
Regina	Alps	6/1/07	5/31/08
	DinoAliv	11/2/07	6/30/08
	DS3D	12/1/06	12/31/07
	HOTB	9/7/07	3/6/08
	SC	**12/12/07**	
	SeaMonst	**12/12/07**	
	Sharks3D	**12/12/07**	
Reno Fleisch	MOTN	1/12/07	1/11/08
Richmond Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Richmond SMV	Mummies	9/4/07	1/18/08
	SVTS	11/19/07	1/1/08
Rochester Cmk	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Sacramento Imx	Alps	4/6/07	4/5/08
	Beowulf	11/16/07	12/07
	HOTB	2/07	1/15/08
	Lions3D	7/13/07	12/31/07
	SeaMonst	10/5/07	
Saint Augustine	Beowulf	11/16/07	12/07
	BP	4/18/07	6/30/08
	Dolphins	6/2/07	12/31/07
	HOTB	1/12/07	1/11/08
	L&C	4/18/07	5/31/08
	SeaMonst	10/10/07	3/31/08
	WS3D	4/18/07	5/31/08
Saint Félicien	Bears	5/31/06	5/31/08
	Wolves	5/31/06	5/08
Saint Louis Arch	Alaska	1/13/07	1/2/08
	GAW	1/13/07	1/12/08
Saint Louis SC	HumanBod	10/24/07	9/30/08
	SeaMonst	10/10/07	10/5/08
	WTW	6/20/07	1/3/08
Saint Louis Weh	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Saint Michael Cmg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Saint Petersburg Kro	Beowulf	11/16/07	12/07
	HaunCast	10/5/07	10/4/08
Saint Petersburg Muv	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Saint Petersburg NA	DS3D	5/17/07	5/16/08
	IAmLegen	**12/07**	**2/08**
	Trex	4/25/07	4/24/08
Salt Lake City CP	DS3D	3/3/06	3/2/08
	Everest	6/15/06	12/07
	IN	**12/19/07**	
	MOTN	1/5/07	1/4/08
	SeaMonst	10/10/07	10/5/08
	ToFly	6/15/06	12/07
San Antonio 2D	Alamo		
	Greece	12/15/07	12/15/08
	HOTB	12/22/06	12/21/07
San Antonio 3D	DS3D	1/5/07	1/4/08
San Antonio Aztec	**MOTM**	**4/1/06**	**3/30/08**
San Antonio San	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
San Diego NHM	OO	3/31/01	12/07
San Diego Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
San Diego RHF	AIWC	2/07	9/30/08
	CRA	10/1/06	9/30/08
	DinoAliv	**6/22/07**	**3/13/08**
	LivingSe	**11/16/07**	
	MOE	11/1/01	9/08
	SeaMonst	**10/5/07**	**6/08**
San Francisco AMC	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
San Jose CA	HOTB	1/10/07	1/9/08
	HumanBod	5/25/07	2/1/08
	MOE	1/1/07	12/31/07
San Simeon DCI	HCBTD	8/17/96	
Sandy	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Sasebo	WS3D	10/1/07	12/31/07
Schenectady	Bugs	9/29/07	4/29/08
Seattle PSC 2	Beowulf	11/16/07	12/07
	DinoAliv	5/25/07	12/1/07
	IAmLegen	**12/14/07**	**1/08**
	Mummies	**12/26/07**	
	SeaMonst	10/5/07	10/5/08
Seoul CGV	Beowulf	11/16/07	12/07
	Cyberwor	3/3/06	3/2/08
	IAmLegen	**12/14/07**	**1/08**
Shijiazhuang	**Skydance**	**1/06**	**1/08**
Shreveport	DS3D	10/10/07	5/31/08
	HOTB	12/23/06	12/22/07
	MOTN	4/18/07	4/7/08
	WTW	7/11/07	7/7/08
Singapore DC	Everest	9/1/07	2/29/08
	OnGuard	2/13/99	
Singapore SC	HOTB	2/1/07	1/31/08
	Mummies	10/1/07	3/30/08
Sinsheim	WS3D	6/30/05	6/30/08
Sioux Falls	Amazon	10/6/07	
	HumanBod	6/1/06	5/31/08
	L&C	6/1/06	5/31/08
	MOE	6/1/06	5/31/08
	RATW	10/6/07	3/30/08
Sofia CC	AlienAdv	7/1/07	6/30/08
	Bugs	9/21/07	
	Galapago	2/5/07	2/4/08
	SpaceSta	2/16/07	1/31/08
Speyer Imax	Alps	5/30/07	5/29/08
Spokane	Beowulf	11/16/07	12/07
	FON	8/20/04	6/30/08
	HOTB	3/16/07	3/15/08
	IAmLegen	**12/14/07**	**1/08**
	JIAC	7/1/07	6/30/08
	MOF	1/1/07	6/30/08
	SeaMonst	10/5/07	10/5/08
Sterling Heights AMC	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Stockholm	DS3D	5/11/07	5/10/08
	HumanBod	11/30/01	12/31/07
	WTW	2/1/07	1/31/08
Sudbury	Alps	7/4/07	6/24/08
	HOTB	9/26/07	9/3/08
Sydney WBS	Beowulf	11/16/07	12/07
	HaunCast	9/20/01	12/07
	Lions3D	2/23/07	3/08
	SeaMonst	10/2/07	9/20/08
Syracuse	Alps	7/18/07	7/14/08
	HOTB	2/3/07	5/4/08
	PolarExp	**12/5/07**	
	SU	10/31/07	2/20/08
Taipei AM	Mummies	9/20/07	9/20/08
Taipei WVC	Beowulf	11/16/07	12/07
Tallahassee	HOTB	6/20/07	6/14/08
	MagDes	9/19/07	9/1/08
	Mummies	11/15/07	5/30/08
	PolarExp	**12/5/07**	
	SpaceSta	10/25/07	9/1/08
Tampa Cha	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Tampa MOSI	Alps	9/7/07	11/14/08
	Beowulf	**12/21/07**	**1/08**
	DS3D	6/22/07	12/31/07
	HOTB	2/9/07	12/21/07
	Mummies	9/13/07	5/30/08
	PolarExp	11/16/07	1/15/08
Tarentum Cmk	AfricAdv	6/15/07	
	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Tempe Imx	Alps	3/23/07	8/22/08
	SeaMonst	10/5/07	10/5/08
Thessaloniki	**SupeSpee**	**11/1/07**	**11/1/08**
Tianjin	Antarc	9/11/07	3/9/08
Tigard Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Tijuana	OO	10/18/01	12/31/07
Tokorozawa	LW	10/2/07	1/4/08
Toronto Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Toronto OP	MOE	1/1/07	12/31/07
Toronto OSC	HOTB	10/10/07	10/14/08
	T40	6/2/07	1/6/08
Toulouse	DIS	2/5/07	1/4/08
	SpaceSta	5/10/05	1/08
Townsville	DS3D	7/17/06	7/6/08
Tulsa Cmk	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/12/07	10/5/08
Valencia Spn	Alps	10/14/07	10/14/08
Vancouver Imx	**AfricAdv**	**12/07**	**6/30/08**
	SeaMonst	10/5/07	
	WS3D	4/8/05	12/31/07
Vancouver TWS	**DinoAliv**	**12/5/07**	
	HOTB	12/23/06	12/22/07
	HumanBod	10/22/04	6/30/08
	Mummies	7/4/07	6/30/08
Vantaa	**VOTDS**	**2/1/07**	**1/1/08**
Vaughan Cpx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Veracruz Cpl	**IAmLegen**	**12/07**	**2/08**
	OW3D	5/11/07	12/31/07
Victoria DCI	Greece	2/16/07	2/15/08
	HOTB	12/23/06	12/22/07
	SeaMonst	10/19/07	10/9/08
	WS3D	6/29/07	6/28/08
Virginia Beach	DinoAliv	5/30/07	4/1/08
	DS3D	3/3/06	9/1/08
	SeaMonst	10/10/07	10/5/08
Vulcania	FON	1/1/06	12/31/07
	Vulcania	2/22/02	
Wakayama	DinoAliv	7/6/07	12/31/07
Warner Robins	ToFly	7/92	
Warsaw CC	Beowulf	11/16/07	12/07
	DinoAliv	9/3/07	2/3/08
	M3D	6/1/07	12/31/07
	OW3D	2/23/07	12/31/07
	WS3D	9/1/07	12/08
Washington NASM	**FightPil**	**3/11/05**	**10/08**
	MagDes	9/23/05	
	ToFly	7/1/76	
Washington NMNH	Lions3D	2/1/07	2/28/08
	SeaMonst	10/5/07	10/5/08
West Nyack Imx	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/5/07	
West Palm Beach Muv	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
White Plains NA	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Williamsville Reg	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Winnipeg	SeaMonst	10/10/07	10/5/08
Woodridge Cmk	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
	SeaMonst	10/5/07	
Yellowstone	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	Beowulf	11/16/07	12/07
	IAmLegen	**12/14/07**	**1/08**
Zion	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
300	300: The IMAX Experience	2007		WB
ABVI	Astro Boy versus IGZA	2005		SAR
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AfricAdv	African Adventure 3D: Safari In The Okavango	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
AllAcces	All Access	2001		IMAX
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AntBully	Ant Bully: An IMAX 3D Experience, The	2006	3D	WB
AOTD	Aliens of the Deep	2005	3D	BVP
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		SHE
BATB	Beauty and the Beast	2002		BVP
BB	Batman Begins: The IMAX Experience	2005		WB
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
Beowulf	Beowulf: An IMAX 3D Experience	2007	3D	PPC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CATCF	Charlie and the Chocolate Factory	2005		WB
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
ChanJian	Chang Jiang: The Great River of China	1999		DTI
CM	Country Music: The Spirit of America	2003		GSF
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DinoAliv	Dinosaurs Alive	2007	3D	
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DinoGOP-D	Dinosaurs 3D: Giants of Patagonia, digital	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
E3Dcc	Encounter in the Third Dimension (ColorCode 3D)	2000		NGD
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
Fantasia	Fantasia/2000	2000		BVP
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West, The	1996		K2
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GE999	Galaxy Express 999	2007		TAC
GF	Gold Fever	1999		SKF
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places, The	1998		SMM
GreatNor	Great North	2000		BFI
Greece	Greece: Secrets of the Past	2006		MFF
HappyFee	Happy Feet: The IMAX Experience	2006		WB
HaunCast	Haunted Castle	2001	3D	NGD
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HeartSon	Heartsong	1994		unk
Horses	Horses: The Story of Equus	2002		IMAX
HOTB	Hurricane on the Bayou	2006		MFF
HPGOF	Harry Potter and the Goblet of Fire	2005		WB
HPOOTP	Harry Potter and the Order of the Phoenix	2007		WB
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
HumanBod	Human Body, The	2001		NGD
IAmLegen	I Am Legend: The IMAX Experience	2007		WB
II	Indonesia Indah IV	2001		MFF
IN	IMAX Nutcracker, The	1997	3D	IMAX
India	India: Kingdom of the Tiger	2002		PCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
L5	L5: First City in Space	1996	3D	IMAX
LionKing	Lion King, The	2002		BVP
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D	NGD
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		BFI
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	NGD
M3Dcc	Misadventures in 3D (ColorCode)	2004		NGD
MagDes	Magnificent Desolation	2005	3D	IMAX
MatrxRel	Matrix Reloaded: The IMAX Experience, The	2003		WB
MatrxRev	Matrix Revolutions: The IMAX Experience, The	2003		WB
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MTA	Mark Twain's America	1998	3D	SPC
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MWH	Majestic White Horses, The	2001		GSF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
NATM	Night at the Museum: The IMAX Experience	2006		FOX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
NSM	Next Stop Mars	2004		
Nsync	'N Sync: Bigger than Live	2001		NMF
OG	Olympic Glory	1999		PTAS
OM	Ocean Men	2001		NGD
OMATS	Old Man and the Sea, The	1999		GSF
OO	Ocean Oasis	2000		SFI
OpenSeas	Open Season: An IMAX 3D Experience	2006	3D	SPE
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PolarExp	Polar Express: An IMAX 3D Experience, The	2004	3D	WB
Poseidon	Poseidon: The IMAX Experience	2006		WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
Robots	Robots: The IMAX Experience	2005		FOX
RovMars	Roving Mars	2006		BVP
S&R	Siegfried and Roy: The Magic Box	1999	3D	K2
SAA	Shackleton's Antarctic Adventure	2001		NGD
SacrPlan	Sacred Planet	2004		BVP
SC	Storm Chasers	1995		MFF
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sedona	Sedona: The Spirit of Wonder	1998		unk
Sharks3D	Sharks 3D	2004	3D	3DEL
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		BFI
SM	Shirakami Mountains, The	1998		CJI
SM2	Spider-Man 2: The IMAX Experience	2004		SPE
SM3	Spider-Man 3: The IMAX Experience	2007		WB
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth, The	1996		IMAX
SOSPI	SOS Planet	2002	3D	NGD
SpaceEle	Space Elevator	2007		unk
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SU	Straight Up: Helicopters in Action	2002		SKF
SuperRet	Superman Returns: An IMAX 3D Experience	2006	3D	WB
SupeSpee	Super Speedway	1997		SLC
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
SWII	Star Wars Episode II: The IMAX Experience	2002		FOX
Sydney	Sydney: Story of a City	1999		TBS
T40	Titanica (short)	1992		IMAX
Texas	Texas: The Big Picture	2003		TSHM
ToFly	To Fly!	1976		MFF
TopSpeed	Top Speed	2003		MFF
TOTG	Treasure of the Gods: Zion Canyon (aka ZC)	2005		BFI
TP	Treasure Planet	2002		BVP
Transfor	Transformers: The IMAX Experience	2007		PPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	SHE
UX	Ultimate X	2002		BVP
Vendetta	V For Vendetta: The IMAX Experience	2006		WB
Vikings	Vikings	2004		SHE
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTB	Way to B, The	1998		WBF
WTW	Wired to Win	2005		NGD
YBS	Young Black Stallion, The	2003		BVP
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

December 2007 Bookings Count

#	Film	#	Film	#	Film	#	Film
125	Beowulf	5	OO	2	Wildfire	1	SC
103	IAmLegen	4	AlienAdv	1	AEK	1	SI
75	SeaMonst	4	GC	1	AIA3D	1	Skydance
53	HOTB	4	L&C	1	AIWC	1	SOA
45	DS3D	4	MOF	1	Alamo	1	SOLOE
30	DinoAliv	4	RATW	1	Amazon	1	SOSPI
28	Alps	4	ToFly	1	AOTD	1	SupeSpee
21	WS3D	4	Whales	1	CDS	1	SVTS
19	Mummies	3	Dolphins	1	Cyberwor	1	Transfor
15	PolarExp	3	LW	1	DinoGOP	1	TRF
14	HaunCast	3	Wolves	1	DIS	1	TTL
14	Sharks3D	2	Africa	1	E3D	1	Vulcania
14	SpaceSta	2	Alaska	1	FOK	1	WATE
12	MOE	2	ALBT	1	GAW	1	WOC
11	HumanBod	2	Antarc	1	HappyFee	1	ZionCany
11	MagDes	2	Beavers	1	HCBTD		
9	FightPil	2	BP	1	HeartSon		
9	MOTN	2	CV	1	IN		
9	OW3D	2	Everest	1	India		
8	FON	2	Galapago	1	JIAC		
8	Trex	2	ITD	1	Kilimanj		
7	Greece	2	LivingSe	1	L5		
7	WTW	2	M3D	1	LOLL		
6	Bears	2	MOTM	1	ND		
6	Lions3D	2	MysticInd	1	Niagara		
6	NASCAR	2	Roar	1	OnGuard		
5	AfricAdv	2	SU	1	Ozarks		
5	Bugs	2	T40	1	Pulse		
5	CRA	2	VOTDS	1	Rheged		

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Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

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Married, no children. Canadian resident.

Past Instructor/Training Assignments include Natick, MA, and Moscow, Russia.

Bill Killough, ambk@sympatico.ca.

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SHORTS

I Am Legend, Beowulf watch

Premiering on Dec. 14, **Warner Bros.**' ***I Am Legend*** with **Will Smith** had the strongest December opening weekend in Hollywood history, earning $77.2 million on 3,600 conventional domestic screens. Some $3.2 million of that was earned in 77 IMAX theaters, a strong, but not record-breaking, performance. Interestingly ***Beowulf***, which a month earlier grossed barely a third of *I Am Legend*'s total in its first weekend ($27.5 million from 3,150 screens), took in $3.6 million in 84 domestic IMAX screens, 12.5% more than the later film's giant-screen take. In addition to having 9% more screens, *Beowulf*'s advantage in LF theaters may have been 3D, or being the first of two DMR films in the space of a month. (Of course, one can't rule out the influence a nude virtual **Angelina Jolie** may have had on *Beowulf*'s target audience.)

For its part, *Beowulf* posted the best second-weekend performance of any DMR film to date, according to **Imax Corporation**, with $2.95 million on 84 domestic screens, 17% of the box office from only 2% of the screens. Overseas, 35 international IMAX screens took in $1.3 million in the second weekend. After ten days the film had grossed a worldwide total of $11.1 million in IMAX theaters.

Norwalk receives $5 million gift

The Maritime Aquarium in Norwalk, CT, has received a gift of $5 million from **William Ziegler III**, of Darien, CT, the longest-serving member of the aquarium's board of trustees. It is the largest single donation in the institution's 20-year history. Ziegler is the CEO of Swisher International Group, Inc. a producer of cigars and smokeless tobacco products. He was instrumental in founding the aquarium, joining the board in 1981.

The gift will help fund the facility's new Master Plan, which will increase exhibit space by 20,000 square feet (1,800 square meters) and triple the volume of water in its tanks, from 180,000 gallons (680,000 liters) to 530,000 gallons (2 million liters) in three phases. The plan also calls for renovating the facility's 337-seat IMAX theater, and increasing platter capacity to handle feature-length films.

Detroit's IMAX Dome renamed

The LF theater at the **Detroit Science Center** is to be renamed the **Chrysler IMAX Dome Theatre**, recognizing more than $3 million in donations that the automaker has made to the center since 1991. New signage and branding will be unveiled at a "future date," according to a press release.

Will Smith stars in I Am Legend.

Warner Bros. Pictures

The 238-seat theater opened in 1978 and was renovated in 1991 with contributions from Chrysler. The 67.5-foot (20.5-meter) dome is the only IMAX Dome theater in Michigan.

Widescreen Weekend in March

The National Media Museum in Bradford, UK, will host the Widescreen Weekend from March 7–10, 2008, immediately following the **Giant Screen Cinema Association**'s Film Expo in London. The weekend will include screenings of several Cinerama and 70mm feature films, titles to be announced. This year marks the 25th anniversary of IMAX at Bradford and in the UK. The weekend is part of the Bradford International Film Festival, which runs from Feb. 29 to March 15.

The official Web site (www.nationalmediamuseum.org.uk/bff/2008/widescreen.asp) advises "Book your hotel soon and remember it is an early start on Friday [March 7], but there will be something interesting to see Thursday evening."

Euromax elects new officers

The members of Euromax, the European giant-screen industry association, have elected the following people to the executive committee, effective Jan. 1, 2008. **Christian Scheidegger** of the **Swiss Museum of Transport** in Lucerne is president, **Jessica Christensen** of the **Swedish Museum of Natural History** in Stockholm is vice president, theaters, and **Simone Appleby** of **Gulliver** in Paris was re-elected to vice president, production.

Scheidegger and Christensen are succeeding **Berend Reijnhoudt** of **Omniversum** in the Hague, Netherlands, and **Simon Jones** of **At-Bristol**, U.K., respectively.

Cosmonova upgrades to digital

Cosmonova, the 289-seat IMAX Dome theater at the **Swedish Museum of Natural History** in Stockholm, is installing two new digital systems that will allow it to show 3D films and planetarium presentations as well as fulldome video. The systems will be installed by UK-based **Global Immersion** in the spring.

According to a press release, the installation will be similar to those at the **Tycho Brahe Planetarium** in Copenhagen, Denmark, and **La Géode** in Paris. The latter is the first to show a digital version of a film originally produced for giant-screen theaters, with its screenings of ***Dinosaurs: Giants of Patagonia***.

TEA announces Thea winners

TEA, formerly known as the Themed Entertainment Association, has announced the winners of its annual Thea Awards for "excellence in the creation of compelling educational, historical and entertainment projects." Although none

*(see **SHORTS** on page 21)*